

Vol

THE NEW YORK DRAMATIC MIRROR

Vol. XXXI. No. 787

NEW YORK: SATURDAY DECEMBER 30, 1894

PRICE TEN CENTS.



ELVIRA FRENCELLI



Dramatists are invited to send to *The Mirror* for publication in this column news items concerning themselves and their plays.

Bassett Roe, a member of E. S. Willard's company now playing at the Garden Theatre, is the author of a society play as yet unproduced, entitled *The Triumph of Defeat*. It is said to be trenchant as to dialogue and engrossing in interest.

Brander Mathews, author of *On Probation*, *The Decision of the Court*, etc., gave a dinner at Sherry's on Wednesday night. Charles Dudley Warner was Master of Ceremonies. Laurence Hutton, A. M. Palmer, Henry Irving, Bram Stoker, Daniel Frohman, T. B. Aldrich and H. C. Sumner were among the guests.

Emanuel Lederer, the American agent of Paul Linden, has received from that author his four-act drama, entitled *Ier Anderer*. The story is psychological, dealing with the final existence of a lawyer, who by day is the suave, self-contained man of affairs and by night, while under the influence of a hypnotic sleep, is a criminal of the most heinous type. He awakes one morning to find that he has committed a robbery. It is then that the truth comes home to him and he realizes that things not dreamt of in his philosophy are possible. There is a slight love interest in the play. The leading part of Heller is acted at the Lyceum Theatre in Berlin, by Mitterwitzer. The names of Irving and Mansfield naturally suggest themselves in connection with this role.

Mr. Lederer has also secured the American rights of *Malvina*, the play in which Herr Bernay has achieved distinguished success in Germany. The English adaptation is being made by Clement Scott. Berthold Tree has obtained the English rights.

George C. Jenkins, of Pittsburgh, is busy putting in shape the farce-comedy, *Percy and Harold*, for Ward and Vokes. The first act will show these old friends as broken down English noblemen who have come to America to repair their fortunes by marrying heiresses. The scene of the first act is the Manhattan Club in New York; the second is the humble lodging of Percy and Harold, and the third is a lawn party at Newport.

Mrs. John Aymer is the author of a piece that has been played in the British provinces under the title of *The Charlatan*, and consequently Robert Buchanan's new play, which Berthold Tree will produce in the London Haymarket will have to be restricted.

The melodrama written by W. C. Hudson and composed by Augustus Pitts is to be staged at the Fourteenth Street Theatre the first week in March.

Octave Uzanne, of the *Paris Figaro*, was in this country last summer writing his opinions of the World's Fair for his paper. He was much pleased with America, he said at the time. He is writing a play concerning our social system, for production at the Odon, Paris.

André Messager, the composer of *Jaquinte*, *La Boiteuse*, etc., has composed a one-act musical drama for Jean De Stange.

The plays advertised for sale by Rosina Vokes in *The Mirror* have been left by Miss Vokes with Elizabeth Marbury.

George Poppleton, author of *The Other Man* and *The Sportsman*, has completed another play. He has called it, oddly enough, *The Ribbon*. It will follow the revival of *Le Fils Naturel* at the Odon in Paris. In due time, doubtless, it will be seen in England and America—provided, of course, it makes a success.

Clyde Fitch attended several rehearsals of his adaptation from the French called *Mrs. Grundy*, Jr., at Lyric Hall last week. The title, it is understood, was suggested by Charles Frohman.

Paul H. Potter is sitting up nights putting the finishing touches to *Our Country Cousins*, his play to be produced at the Lyceum Theatre on Jan. 6. He says it is a modern society drama, and concerns the troubles of a town family visited by rural relatives. Mr. Potter began it two years ago, under contract to Daniel Frohman.

At the same time that Mr. Potter started to work on *Our Country Cousins*, Augustus Thomas began writing a play for the Lyceum, which he has called *The Northwest*. Mr. Thomas has recently made alterations in the piece. The date of its production is not decided.

Baroness Bourty is an operetta com-

posed by Jules Whitmark. The libretto is by Richard Gauthony, the actor. Marie Dressler, of the Princess Nicotine company, says she will produce it next Fall. In the first two acts she will appear as an old gypsy, and in the last as a young princess.

Roger and Pellerin, agents of the Society of French Dramatic authors, complain that the only plays thoroughly well received in Paris now-a-days are either those that pertain to Napoleon or indecent farces. Neither of these two kinds of plays, they assert, are popular in other countries.

Last week the first of a series of matinees for children was given by Comyns Carr at his Comedy Theatre in London. The attraction was a romantic play by Robert Buchanan especially pleasing to very young folk.

Berthold Tree says he has so much confidence in what he terms the poetic play that he will produce one at the Haymarket Theatre, London, immediately following the presentation of Robert Buchanan's drama.

Anent the discovery that the title of *The Charlatan*, the play by Robert Buchanan that Berthold Tree is to stage at the Haymarket, has been used already to designate a play by Mrs. John Aymer, Clement Scott says: "What a pity it is that the compilation of an authorized list of play titles, sanctioned by the Examiner of Stage Plays from the invaluable records contained in the library at the Lord Chamberlain's office, was stopped a few years back!"

George Alexander has purchased the English rights to *Sodan's Ende* and *Heimath* by Heimat, by Sudermann.

Alice Kanter, secretary of Elisabeth Marbury, will go to Pensacola, Fla., on Jan. 9 to visit her father and brother. She will remain away a fortnight.

Charles Overton, the London dramatist's agent, has secured the English rights of *Jean Marie*. The music is by Ludovic Breiter and the libretto by Charles Heyde-man, the Paris correspondent of the *New York Commercial Advertiser*.

Walter Jones has renamed the extravaganza upon which he is at work *King Montezuma II*. It was called originally *Montezuma*, but Mr. Jones has received a letter from Frentes Ingraham, who writes for the *Ledger*, saying that Mr. Ingraham has copyrighted that title. Mr. Jones, who is a clever artist, is designing the costume plates for his piece.

H. M. Ford, dramatic editor of the *Syracuse Sunday Times*, has finished his three-act farce-comedy *The Floor Walker*, which is a satire on the dry-goods business, and is engaged on another piece, entitled *Lady McIntyre*, which will satirize the modern servant girl.

Comyns Carr has written a historical drama on the subject of King Arthur. The piece is to be produced by Henry Irving after his return to London.

This afternoon at the Lyceum theatre will be a special matinee performance of a monomime by Edwin S. Bellman. It will be interpreted by the author. The monomime is practically a little piece in three acts, although it involves three characters, only one of them appears. No scenery, costumes or properties will be used. Like all the French monomimes, it will be accompanied by descriptive music, written especially for it by William Marie, of Paris. Mr. Bellman has already produced the piece in Paris. It is called *The Handcuffs*.

A. W. Pinero is writing a new comedy intended for the stock company of the Garrick Theatre, London.

Henry C. Miner and James A. Herne have invited Henry Irving and his company and the members of the American Dramatists' Club to attend a performance of *Shore Acres* at Daly's Theatre this afternoon. The idea originated at the recent dinner of the dramatists in honor of Mr. Irving. It was then suggested that Mr. Herne be asked to invite Mr. Irving to attend a performance of *Shore Acres* to afford him the opportunity of seeing a typical American play.

Charles H. Rapkin will produce his new farce-comedy, entitled *Jones at Baltimore*, on Jan. 15.

L. Marion Marvin is putting the finishing touches to his new play, which is to be brought out by Marvin's Dramatic company at Shelby, Ohio, about Feb. 1, 1904.

HIS POPULARITY WON

John Schwartz, manager of the Grand Opera House at Bryan, Tex., who also has a saloon in that city, was indicted at the last term of the County Court, tried, found guilty, and fined \$1,200 for failing to post up his license, which he had neglected to do. The case was appealed to the higher courts, but the judgment was affirmed, whereupon a petition was put in circulation, and signed by nearly every citizen in the county, asking the governor of the State to remit the penalty fined against Mr. Schwartz. On Dec. 16 a message was received by Manager Schwartz, stating that Governor Hoag had remitted \$1,150 of the fine. There was rejoicing among Mr. Schwartz's friends, and he says that he will hereafter have his bill-poster post his license before the ink from the collector's pen dries.

A LECTURE BY JOSEPH JEFFERSON

Joseph Jefferson lectured before a large audience at Whitney's Music Hall, Detroit, on the morning of Dec. 18, his subject being *Dramatic Art*. Much of Mr. Jefferson's lecture has already been heard in the East and summarized in *The Mirror*. The lecturer, however, was confronted with a clergyman of Detroit, the Rev. W. W. Carson, who on behalf of the audience asked him several questions which were answered extemporaneously.

The first of these questions was: "Does an actor feel or only simulate the emotions the spectator sees?" To which Mr. Jefferson replied in substance: "Some actors do feel, and others do not. Different actors pursue different systems. The question has been fully discussed by Coquelin, the French actor, who contends that the actor should not feel at all, and by Irving, the English actor, who contends that the actor should feel his part to real tears, if possible. While both of these gentlemen are perfectly correct, they are correct only in reference to themselves. Coquelin would disturb his art very much if he felt it. It is his system not to feel. Irving would disturb his acting if he did not feel, according to his theory. For my own part, I should prefer to steer between the two courses marked out. I always feel, but I am best when the head is cool and the heart is warm. The heart should be so warm as to keep the emotions aglow, and the head should be so cool that it should not allow them to depart from the fine rules of art. Just as genius is the steed and art the driver—the steed just about to go over the precipice and lose the race with his great emotions if he were not kept back by the driver. No master of one school can prescribe rules for another actor, although he may teach them to a pupil. And we get the answer to this question from Shakespeare, who is right upon this subject—he is usually right upon everything—he has ever written. When he cautions the first actor he says: 'Remember that in the very torrent and whirlwind of your passion you must temperance that may give it smoothness.'"

To the next question, "Should a play preach a sermon? Is the object to educate, or to entertain?" Mr. Jefferson practically replied: "The stage should do both. It certainly must entertain first, for if it does not entertain it cannot educate. You would not go to see a bad and clumsily-acted play because it contained a good moral, and I am just as well satisfied that a great many people go to see an immoral play because it is well acted. The better plan would be to entertain to the fullest and let the education be so subtle and so unperceived at the time that it has a deep effect upon the audience. A man must not be preached to when he goes to the theatre. He must not be told how he is to vote, or how much he is to drink, or to do this, that or the other. The actor should entertain, and not degrade; and after that if he can follow with a moral from which the audience can make deductions afterward, his best will have been accomplished."

To the question, "What ought to be the attitude of my profession to yours? I am a clergyman," Mr. Jefferson said: "I am sure, sir, that the attitude of your profession is one of charity toward all. I do not wish to stand here and champion my profession. It would be better, possibly, for some one who was not in the profession to do that. I must necessarily be prejudiced, having been brought up from a child, and standing, I may say, four generations deep, for my grandfather and great-grandmother were actor and actress. Thus it is natural that I should be a little prejudiced in favor of my profession, and that I should guard it a little jealously. There is no one who is known so publicly as the actor. You hear of other men, but aside from hearing of actors, you see them. If you read of a crime or scandal connected with an actor you remember having seen him, and at once the picture is very vivid in your mind. If you read of some one in Chicago, or New York, or some other city of another profession, let him be of the law, church or politics, you have not seen him individually, and the consequence is that the picture is not so vivid, so that everything that an actor does is clearly marked and distinctly drawn before you. If he goes wrong and transgresses, it is known twenty to one more than it would be of any one else. We are human beings, with our vices and our virtues, our good qualities and our bad, as other people; and the public ought to be satisfied if we are as good as other people, and not want us to be any better. We are no better and no worse than the rest of the world. I mean the rest of the world in that class of society. Actors, while they may not have reached, I believe, the highest point in social life, have never reached the lowest, I say advisedly, never. You may go into the slums, and where you will find those from every other profession, you do not find any of ours. Search the prisons and you will find but few, if any."

FROM THE ROAD

Fitz and Webster played in Ohio last week. "Our business in Indiana," writes Manager Fitz, "has not been good, with a few exceptions. Our only consolation is that we find plenty of companies sharing this same sad state of affairs. Our performance makes a hit everywhere, but the universal cry is 'hard times.' It is the same out here as in the city you alluded to in last week's *Mirror*. Give them bread and meat—they don't want shows. We play in Lima to-morrow (Monday) night. The *Idle of Champagne* plays here on Thursday and Wang comes on Saturday, and the local manager seems quite proud of so many attractions to sandwich in between his numberless 10-20-30's. He'll play to expenses and the companies—oh, well! As a manager said the other night: 'I've made expenses and \$14. Have you lost any?'"

COMING OF THE TOWN

Emma Ballard, who plays the old maid in *A Breezy Time*, has been in St. Vincent's Hospital, Indianapolis, suffering from a mild attack of measles. She rejoined the company last week.

Harry Crandall writes that *A Busy Day* company closed on Dec. 16 for a few weeks only. "I close," he says, "in order to cancel one-night stands where business is very bad. I shall reorganise and resume my tour in about three weeks."

Sixty per cent. of the companies now on the road have been subjected to a reduction of salary.

Robert Irving, who played the comedy old man part in *On the Sahara*, left the company at Ballston Spa, New York.

It was rumored the other day that Lillian Russell would go on the road next month in *The Princess Nicotine*. George W. Lederer emphatically denies this, and states that this attraction will remain at the Casino until March 22.

Kitty Cheatham has closed her successful tour of Jane, in the South.

Master Walter Brister, leader of the Pickaninny Band, in Old Kentucky, at the Academy, was presented with a coronet by the members of the band last Tuesday evening.

A Western manager has offered to donate 150 loaves of bread a day to the poor of his city if the municipal authorities will permit him to open his theatre on Sundays.

Henry Charles Moss, known professionally as Charles Borani, and Mrs. Marjory Kerr King, whose stage name is Ada Vita, were married at the residence of the Rev. Arthur Brooks, 209 Madison Avenue, last Tuesday afternoon, and the pair sailed for Europe on the *Paris* on Wednesday.

Dr. Horace Howard Furness is giving a series of interesting Shakespearean readings at Association Hall in Philadelphia.

Morrison's photographic studio in Chicago was destroyed by fire on Dec. 1, and Mr. Morrison informs *The Mirror* that not a photograph or a negative was saved. "Our theatrical friends all over the country," he says, "are most kind in their letters of inquiry, and we hope to have all our old people to see us in our new place." Mr. Morrison is now established in the Athenaeum Building, 15 to 26 Van Buren Street, near Wabash Avenue. Among the negatives destroyed were hundreds of great value.

The Captain's Mate, which will be brought out next season by Florence Rudley, promises to be a really remarkable scenic production. A strong cast has been selected already. The scenery will fill an entire car. Twelve real sailors and a quartette will be included in the equipment. Four wholly new mechanical effects will be disclosed, and also an invention by Frederic Roquoie, called *Vapour Noir*.

The Emign company rested last week, is playing in Baltimore, and after an engagement in Washington next week will leave direct for the Pacific coast.

Frederick Standish says that he has completed his drama *The Earthquake*, dealing with the Charleston affair, and that he will appear in it, supported by a company of twenty people.

At Winona, Minn., on Dec. 12, the District Court granted a divorce to Millicent Handmann from Daniel Handmann, and decreed that the defendant should pay during the plaintiff's life the sum of \$25 per month for the maintenance of their children. Further than this, Handmann deeds his property in London to his divorced wife, and upon her death the title shall revert to their children. The divorce obtained by Handmann against his English wife has been set aside for irregularity, but before this he had married in Montana Mary Kelly, an actress in his company. Immediately after the decree in favor of the English wife had been granted, Handmann and Mary Kelly presented themselves before the judge who ordered the decree and were married by him.

Governor Flower declined to pardon Ellen Cummins, who was sentenced on Dec. 10 to twenty days in the city prison for stealing a diamond lace pin from Mrs. Genevieve Cushman. The Governor said he could not grant a pardon in a case where the term of imprisonment was less than one year and guilt had been shown.

The management of the Hagenbeck trained animal show at Tattersall's will give a special performance to-day (Tuesday) beginning at ten o'clock a. m., for the newboys of New York. Not a ticket is to be sold, and only newboys are expected to be present. Professor Toriello's band will conduct the newboys from the City Hall Park up Broadway and Seventh Avenue to Tattersall's, and the full performance, which is impossible at a regular entertainment on account of its length, will be given.

Beatrice Hamilton (Mrs. E. R. Peiper) was knocked down by a cable car at Broadway and Twenty-ninth Street last Tuesday evening, as she was crossing the street to meet her husband, with whom she had an appointment at the Gilbey House. She was taken to that hotel in an unconscious condition, and after restoratives had been applied she was taken to her residence, 1,426 Broadway. A physician found that her hip had been dislocated, and that she had received several contusions, but he did not think the accident would result seriously. Mrs. Peiper is a member of Nellie McHenry's *A Night at the Circus*.

Charles F. McCarthy, the popular comedian of Edward Harrigan's company, is enjoying a vacation during the run of *Old Lavender*. There is not a suitable character for Mr. McCarthy in the piece, and Mr. Harrigan has retired him temporarily on full salary rather than cast him for an inferior part. This is a flattering and substantial proof of the esteem in which Mr. McCarthy is held by Mr. Harrigan.



America.—The Voyage of Suzette.

Spectacular comedy by Chivot and Dubu. Adapted by Charles Alfred Byrne and Louis Harrison. Produced Dec. 23.

Blanchard..... George C. Boniface
Andre..... Nelson Westcott
Verdun..... J. W. Pigott
Baldwin Butterfield..... Harry Davenport
Omar Pasha..... Max Fagan
Don Girard..... Vincent Sternroyd
Correiospolis..... Charles W. Dungan
General Zephyris..... Joseph Adelman
Suzette..... Sadie Martinot
Cora..... Maxine Elliott
Paquita..... Eunice Vance
Mrs. Butterfield..... Fannie Ward
La Rosalba..... Lee Lamar
Zenobia..... Annie Errol Boyd

The name of T. Henry French has become associated with an idea of costly and elaborate treatment of the stage pieces he picks out for entertainment. His management of the American Theatre, started successfully and sensationally with *The Prodigal Daughter*, was marked by a dazzling production of a piece called *The Voyage of Suzette* on Saturday night.

The event was graced by a great audience, among whom were the familiar first-nighters, and the result will again pay Mr. French for his peculiar enterprise and his expenditure. People will go to see *The Voyage of Suzette* because, extrinsic of the play itself, which is but a thread upon which are hung many stage ornaments, the spectacle is one of the most amazing ever put on metropolitan boards.

The Voyage of Suzette, originally the work of Chivot and Dubu, was successful in Paris as a musical comedy. Adapted and melodramatized by Charles A. Byrne and Louis Harrison, with its music eliminated, it is now a spectacle, in movement resembling *Around the World in Eighty Days*, but more diversified in its pictures and its supererogatory people than anything of the kind ever seen here.

The plot, though simple, might have furnished interest in another sort of a play, but it is buried beneath the load of spectacular and unrelated matters that characterize and furnish the main interest of Mr. French's production.

The ten scenes presented are all handsome and elaborately furnished. In the first act, on the quay at Barcelona, a pretty ballet of fisher boys and maidens is introduced, and the Picchianni family of acrobats appear. This family consists of three girls and a boy, whose feats of strength and skill are marvelous.

During the second act occurs perhaps the most handsomely illustrated ballet ever seen in this city. It is called "the ballet of the four seasons." The costumes are elegant, happily suggestive and poetic, while the figures described are charming and the dancers shapely and skilled. Here also is introduced Teresina Maghani, a *prima* of most graceful ability. In the circus an old-time pantomime is cleverly performed, and Mlle. Alcide Capitaine, called "the queen of the air," gives a startling and original performance on the trapeze. Her act is quite unlike anything before seen here and is marvelous in its equilibrium art.

A glance at the cast shows Mr. French's enterprise in gathering his company. Mr. Boniface looked wealthy as the Persian merchant, but he spoke his lines with all the audible pumping effect that used to pertain to provincial tragedy, which no Persian merchant at ease with the world and in comfort would do. Mr. Westcott was a good one, though his atmosphere was that of Broadway rather than of the orient.

Harry Davenport was capital as Verdun. Max Fagan displayed his transitional comic ability to excellent advantage as the medicine man. J. W. Pigott as the pasha was very amusing, his edict border of whippers adding grotesquely to his efforts. Mr. Sternroyd, with much to do, did most of his work excellently. J. W. Dungan was capable as Andre's servant. Charles W. Dungan was the braggart, and whether in evening dress or in the bejeweled splendor of his privacy, he was a sight that dazzled.

Sadie Martinot, with her usual pretty and charming affections, was the Suzette; Maxine Elliott was a comely figure as the freed slave in love with Andre; Eunice Vance was a pert and vivacious maid servant, and the others of the numerous company filled the requirements.

The closing scene showed an unusual assemblage for a theatre in the form of a circus parade, with band, chariots, animals and appropriately tricked-out persons. The quadruped display included a performing elephant. The programme also promised "a marvelous donkey," who will sing "After the Ball." This particular donkey did not appear, but the general public supply of donkeys still addicted to this song is so great that there was no audible expression of disappointment.

Bijou.—A Country Sport.

Witty comedy in three acts by John J. McNally. Produced Dec. 23.

Harry Hardy..... Peter F. Dailey
Con. Comedy..... John G. Sparks
E. Fisher Jordan..... Frank E. Johnson
E. Washington Strutt..... Richard Carle
"Andy"..... Lillie A. Irvine
Ann Clifton..... Ed. A. Begley
Don Tarline..... James F. Callahan
Margie McIntyre..... Ada Lewis
Gladys Connelly..... Agnes Paul
Elizabeth Alwright..... Mae Irwin

A Country Sport came to town yesterday to spend the Christmas holidays at the Bijou. The piece has as the advance agent might term it lots of "ginger," and there is not a dull moment from start to finish. In

dead, no performance could be dull with two such clever people as Mae Irwin and Peter F. Dailey in the cast.

It was, presumably, from the hit that Mr. Dailey made in a similar character in *A Straight Tip* that John J. McNally derived the idea of fitting him with the title role in *A Country Sport*. Mr. Dailey is certainly very much at home in the part, and his geying comicallities certainly amused the audience.

As is the case with most farce-comedies, the plot of the piece is merely a framework, to be filled in with the fun and specialties provided by the various performers. Harry Hardy has been left a fortune at Jorkinson, on the Hudson, on condition that he lives up to certain exactions of his uncle's will until he has reached his majority. One of these conditions is that he prove himself a thoroughbred. There are two guardians appointed in the will—a vivacious old Irishman and a greedy old soldier—both anxious to secure the fortune on their own account.

Accordingly one of the guardians employs an alleged clergyman to take young Hardy to New York and fit him for a religious career. The tutor turns out to be a bunco stealer, and proceeds to make things lively for all concerned as soon as he gets his protégé on the Bowery.

The last act takes place at the New York residence of Con Connelly, one of the guardians. It is universally conceded that Young Hardy has proved himself a thoroughbred sport, and he is granted permission to take possession of his fortune.

Of the supporting cast John G. Sparks is quite funny in his Irishman characterization of Con Connelly. Ada Lewis is as ludicrous as ever as a typical tough girl. Agnes Paul is both comely and competent as Gladys Connelly. May Irwin's offhand drolleries keep the audience laughing throughout the performance. Her various specialties in conjunction with the parodies of Mr. Dailey and the selections of the Garden City Quartette were received with deserved applause.

Other performers include Frank R. Jackson, Richard Carle, Lillie A. Irvine, Ed. A. Begley, James F. Callahan, Carl A. Wards, Robert Carter, George S. Gates, George Lingard, May LeVigne, Freda Depew, Kathleen G. Warren, Florence Thornton, and Lyda Darrell.

Star.—Africa.

Musical comedy, in three acts, by Clay M. Greene and John Cheever Goodwin, music by Randolph Cruger. Produced Dec. 25.

Maurice Merrill..... John A. Coleman
Elizabeth Miller..... Charles E. Hopper
Helen Merrill..... Charles J. Stone
Alexander Mudge..... H. W. Frillman
Hugga..... R. J. Jose
Hugga..... Thomas Lewis
Helen McAlister..... William Videoq
Helen McAlister..... E. C. Johnson
Hugga Jongo..... C. B. Wheeler
Hugga Jongo..... H. E. Ellis
Hugga Jongo..... Otis Harlan
Hugga Jongo..... George Thatcher
Hugga Jongo..... Helen Byron
Hugga Jongo..... Henrietta Byron
Hugga Jongo..... Blanche Hayden
Hugga Jongo..... Florence Raymond
Hugga Jongo..... H. E. Ellis
Hugga Jongo..... Hilda Holins

The spectacular comic opera, *Africa*, is the attraction at the Star Theatre this week. The libretto emanates from Clay M. Greene and J. Cheever Goodwin, and Randolph Cruger composed the music. The opera was originally brought out in San Francisco last June. Since then it has proved a popular road attraction.

The story is that of a college graduate, Maurice Merrill, who entertains a burning desire to explore Africa, having exhausted all his other ideas of doing something unusual.

At the outset he lands with a number of college chums at his father's country seat on Staten Island, where he gradually informs the old gentleman of his project. After vainly trying to dissuade Maurice from undertaking his exploration scheme, the father summons Dr. Thatcher, an expert in insanity cases. Through some misunderstanding the messenger arrives with George Thatcher. After considerable difficulty the minstrel succeeds in convincing Merrill, pere, that he knows nothing of insanity whatever. Nevertheless Mr. Thatcher decides to assist in curing the college youth of his ambition to invade the wilds of Africa.

Accordingly all concerned take the young man on a yachting cruise, and ultimately land him on an island owned by his father. The island has a sugar plantation, but otherwise consists of a large stretch of wooded land. All his college friends go along, and do their best to persuade young Merrill that they are living among the Hotentots. Some of these boys get themselves up in outlandish rigs to represent Zulus and Hotentots, while Thatcher himself poses as the Prime Minister of King Tipoo Tip. Maurice is made to undergo all sorts of tribulations. He comes to the conclusion that exploring Africa is rather too hot work for him, and informs his father that he prefers to return to civilization. When he is informed ultimately how he has been hoodwinked, he concludes that he must have been out of his senses for the time being, but everything is set right, and the party of bogus explorers return to their native beach in a thoroughly happy frame of mind.

The music is of the popular order, and many of the melodies appeared to please the audience.

George Thatcher is funny in the first act, but he is seen to the best comic advantage as the Prime Minister, which gives him full scope for grotesque antics in a ludicrous make-up. John A. Coleman proves himself an amusing comedian as well as a versatile singer and dancer in the part of Maurice Merrill.

The supporting company includes Charles E. Hopper, H. W. Frillman, Charles Stone, Thomas Lewis, E. C. Johnson, John Daly, the Hayden Brothers, Hilda Holins, Blanche Hayden, Gertrude Reynolds, the Byron Sisters, Jennie Scott, Florence Raymond, Madge Ellis, Julia Raymond, Maude Forbes, Nellie Parker and a large chorus.

The costumes and scenic accessories are quite effective. The specialties introduced in the second and third acts are the most entertaining features of the performance.

Fourteenth Street.—The Road to Ruin.

Holcroft's old comedy, *The Road to Ruin*, first acted a hundred years ago, was revived at the Fourteenth Street Theatre on Monday by the Drew Comedy company, with Mrs. John Drew as the Widow Warren.

Mrs. Drew has passed three score years and ten, but she still plays with an exuberance of spirit that would do credit to an actress one-third her age. Her Widow Warren is no mere performance, but a genuine character, spontaneous in every impulse and action, innately comic and coquettish. This distinguished actress, familiar to old stagers, but new to the majority of those that frequent the theatre to-day, in *The Road to Ruin* gives one of the most artistic and entertaining characterizations in her varied repertory. Her frantic but futile efforts to seem a girl, to steal from her own daughter the love of Young Dorton, and to simulate emotions with which she is unacquainted, produced yesterday the heartiest enjoyment.

Most of Mrs. Drew's contemporaries have either left this world or its stage. She herself will not be a star among us for many years. If any one has not yet seen her as the Widow, he should not neglect the present opportunity.

The play is well performed at the Fourteenth Street Theatre. George Osbourne catches the spirit of the part of Mr. Dorton admirably; Clarence L. Holt is a handsome and a clever Harry; Sidney Drew is seen to his best advantage as Goldfinch; Al Harris is a good Mr. Silky. Mrs. Sidney Drew, while somewhat mature for the part of Sophia, acts it ingeniously, and the minor characters are well represented.

Lycium.—Sweet Lavender.

It is five years since *Sweet Lavender* was first acted at the Lycium Theatre. Since then it has been in the repertory of the stock company, and has been played occasionally on tour. It was revived at the Lycium on Thursday as a stop-gap between an American Duchess, which failed to run out the six weeks allotted to it, and Paul M. Potter's *Our Country* Company, which is to be presented on Jan. 2.

No play produced at this house is better suited to its stage, its company, or its audience. Refined in sentiment, theatrical in significance, and soft in atmosphere, it is to the best element of the theatre, while it is never so vital as to effect much, it is, nevertheless, near enough to social problems to occasion reflection and discussion.

The new members of the cast are E. J. Ratcliffe, who plays Clement Hale earnestly and romantically; Bessie Tyne, who is sufficiently tender and clinging in the title role, and Eugene Ormonde, who makes a seemly Dr. Delaney.

As Dick Phenyl, the wine-guzzling and soft-hearted old chum of Hale, Mr. LeMoine is seen at his best. His performance of the part evokes many laughs and not a few tears. Miss Cayvan and Mr. Kealey play conventional and not important characters with discretion.

Herrmann's.—Vandeville and Shakespeare.

Manager J. M. Hill has made his new venture at Herrmann's very successful by providing excellent entertainment at popular prices. This cosy theatre is regularly crowded now-a-days, and this, of course, will prove to be the banner week under the new regime.

The vaudeville part of the entertainment is kept up to a standard that makes it continually diverting, the bill every week presenting a number of the cleverest performers in this line in New York.

Sydney Rosenthal's travesty of the hectic French drama has made a great hit at Herrmann's, and it will probably run until that author has something clever to replace it. It is called *The Fringe of the Froth of the Crust of Society*, and Mr. Rosenthal never concocted anything more amusing. It is quite evident that his forte lies in this sort of work.

No small measure of the success of this burlesque, however, is due to the comic ability of its interpreters. Kate Davis is very funny as the woman with a past; Ed. J. Connelly is clever as the impassioned lover; Jacques Kruger is droll as the guileless benefactor; and Miss Galloway as the maid and Mr. Fitzgerald as the knowing friend ably assist in the fun.

Bowling.—Robin Hood.

The popular Bostonians presented the equally popular *Robin Hood* at this house last evening, and the opera was never rendered with better spirit. The charming music is still potent to please and the genuine humor of the libretto is as effective as ever.

Every member of the cast was warmly welcomed, and the favorite airs had to be repeated frequently. Edwin Hoff, as Robin Hood, sang with vigor and spirit; Eugene Cowles' fine basso was again heard to advantage. W. H. MacDonald repeated his former success. As the Sheriff of Nottingham, H. C. Barnabee displayed all the unctuous humor with which he has made the characterization famous. Jessie Bartlett Davis looked charming as Alan-a-Dale and her sweet voice seems to have grown more agreeable.

The costumes were picturesque, and the scenery elaborate. The audience was large and most generous with applause.

Robin Hood will be presented for three weeks, and then The Bostonians will give *The Maid of Plymouth*, their latest opera, by Clay M. Greene and Thomas P. Thorne.

Star.—Don Cesar de Bazan.

On Wednesday night last Alexander Salvini changed the bill at the Star, presenting *Don Cesar de Bazan* to a large and well-pleased audience.

Mr. Salvini has frequently been seen in

this, his favorite character, yet he is greeted by the same large and enthusiastic audiences, who never tire of witnessing the fortunes of the easy-going Don Cesar. Maud Dixon is seen at her best as Lazarilla, her charming and graceful portrayal of the unfortunate boy being very pleasing. William Redmond as the King gave an acceptable performance, while William Harris was rather a staid villain as Don Jose de Santarem. Eleanor Moretta made a pretty Maritana. Friday night Mr. Salvini again changed the bill doing Zamar.

Koster and Bial's.—Vandeville.

Features new and old, but all of the very best description, form the holiday bill at Koster and Bial's. Bessie Bellwood has leaped into popularity; Sandow's magnificent exhibition of physical power is a never-failing source of wonder and admiration; while Clara Qualitz and Clara Neumann, Wood and Shepard and the Glinzerettes continue to give pleasure. The novelties this week are the Crescendos, amusing electrical clowns; Mlle. Rape, an agile eccentric dancer; August Dehell in his trapeze specialty, the Bland Sisters and others.

Grand Opera House.—The New South.

The New South opened an engagement at the Grand Opera House yesterday afternoon before a good audience. This play, which has been seen at several city theatres since its original production here at the Broadway, illustrates a strange condition of social affairs in the South in a most dramatic way. It is excellently acted by the company headed by John R. Grismer and Phoebe Davis, and ought to do a good business at this theatre this week.

At Other Houses.

Large audiences are enjoying *Old Lavender* at Harrigan's. The play gives Mr. Harrigan his best opportunity.

The new style of entertainment at the Imperial Music Hall is proving popular. Frank Dupree's burlesque is happily interpreted by Nick Burnham, Celia Ellis, Mattie Starr and others, and the vaudeville features are bright and amusing.

Princess Nicotine entered upon its sixth successful week at the Casino yesterday.

The Concellor's Wife will be performed for the last time at the Empire next Monday night. On Tuesday night *Sowing the Wind* will be produced at this house.

It is hardly possible that even a holiday week can increase the patronage of Charley's Hunt at the Standard.

At Palmer's a great crowd enjoyed yesterday and last night, and this will be a very big week for the favorite burlesque.

A Woman and No Importance is prospering at the Fifth Avenue.

Mr. Willard's acting, ably supplemented by that of his excellent company, delights large audiences in *The Professor's Love Story*, at the Garden.

In *Old Kentucky* is a capital holiday bill at the Academy.

This is the last week of Mr. Irving's engagement at Abbey's Theatre. Last night he repeated *The Merchant of Venice*. This evening and Wednesday *Kismet* will be given, and on Friday *The Merchant of Venice* will be repeated. A special bill will be arranged for the farewell night.

Hagenbeck's exhibition of trained beasts is a capital holiday show at Tattersall's.

Patent Applied For, Elmer E. Vance's new sensational play, was presented yesterday at the People's. It will be noticed in these columns next week.

A Fling of Truce is at Jacob's, Eagle's Nest is at the Park, Shore Acres is at Daly's, and a strong variety bill is at Pastor's this week.

THE BROOKLYN THEATRE.

Aristocracy.—Aristocracy.

Aristocracy was warmly welcomed by a large audience on Monday night. This is the first appearance of the play here. The company is a very capable one, and includes Blanche Walsh, Josephine Hall, Mary Hampton, A. S. Lipman, Louis Mason, Frederick Bond, besides Helen Tracy, Neil Warner, Bruce McRea, S. Miller Kent, J. C. Buckstone, H. W. Montgomery, and Harold Howard. Next week, *Hamlet* is in the bill.

Empire.—Playmates.

Bessie Bonchill in *Playmates* was greeted by a large and appreciative audience last night. Her specialties were excellent and her acting enjoyable. The appearance of Signor Barelli, instrumentalist and vocalist, was very satisfactory. The support accorded shows a very capable company.

Star.—

KIRKLAND-BANFIELD.—Hardee Kirkland and Louise Banfield, at Lexington, Ky., on Dec. 28.
KINGSTON-VON SEGERN.—Samuel P. Kingston and Millicent E. von Segern (Gibbs Gray), on Dec. 20, by the Rev. Jonathan W. Duff, pastor of the Centenary M. E. Church, Jersey City.

MOSS-KING.—Henry Charles Moss (Charles Moran) and Mrs. Marjory Kerr (Ada Vins), by the Rev. Arthur Brooks, in New York on Dec. 29.
WOODWARD-WARNER.—Harry G. Woodward and Catherine Warner, on Dec. 22, at Washington, D. C.

Star.—

ALBEE.—Mrs. Harriet Lydia Albee, suddenly, in Boston, on Dec. 22.
MILLETTE.—Eliza Hooker Millette, in Hartford, Conn., on Dec. 26, aged eighty years.

INGRAHAM.—Mrs. Hattie C. Ingraham, suddenly, of heart disease, at Newark, N. J., on Dec. 22.
POWELL.—Leslie Powell, in Chicago, on Dec. 22.
PETTIT.—Henry Pettit, dramatist, of typhoid fever, in London, Eng., on Dec. 22.

REYNOLDS.—Carrie Reynolds, aged 22, wife of Charles Reynolds, of spinal disease, on Dec. 22, at No. 202 West 24th Street, New York.

THE USHER



Estimates of the number of persons and of companies engaged in the theatrical business in the United States are usually wild guesses. I do not think that the census takers were ever instructed to get statistics of this kind; at all events, there are no data on the subject in the national census department.

The latest estimate has been made by the *Washington Post*, which neglects, however, to state upon what information its computations are based.

It says there are 1,000 traveling companies in this country; "it is safe to presume" the average nightly receipts of these companies are \$200 each; the weekly average is \$2,800; the average season is forty weeks, consequently the 1,000 companies in that time take in (at the rate of \$2,800 a week) gross receipts amounting to \$112,000,000.

According to my contemporary's remarkable figures every one of its 1,000 companies averages gross takings of \$122,000 on the season. Estimating each company's share to be 60 per cent. of this, its net receipts are \$73,200. Allowing \$1,200 a week as the average of expenses (there's no harm in being generous, with the *Post's* example before us) there is left the snug little profit of \$25,200 for each one of the 1,000 managers of the 1,000 companies.

This illustration shows the absurd inaccuracy of the *Post's* estimate.

At a fair calculation the number of traveling companies has never exceeded 600 in any season, and that is allowing for all the repertory companies that habitually spend a week in a one-night stand, and for all the cross-country "shows" and for all the peripatetic pirates, in addition to what may be properly termed the regular touring attractions.

At the present time the number of companies on the road does not exceed 400, at a liberal estimate, although there were a good many more at the beginning of the season. First? Yes, *Mason's Dates Ahead* Department which filled six columns a few weeks ago and has now diminished to four and one-quarter columns, through the thinning out of the traveling contingent.

The average nightly receipts are not \$200, and are never a sum so large as that even in the flush times. I should not like to venture a guess as to the average receipts this season.

The average theatrical season is not forty weeks. The longest season of the majority of stars and comedians is thirty weeks.

Apply the test of these conservative modifications to the *Post's* grand total and see what havoc will come to the magnificent one hundred and twelve millions!

Physically speaking, Sadow is probably the most interesting man that has ever visited New York. It is necessary to attend one of his private séances in the dressing-room at Koster and Bial's in order to appreciate fully his wonderful muscular development—a development that can be compared only to that of the ancient athletes of the olympic games, whose magnificent proportions have been perpetuated in the art of Greece.

Sadow does not present the aspect of partial or specific development shown as the result of training by pugilists, runners and other classes of professional sporting men. The marvel and the beauty of it is its harmonious symmetry.

Every muscle and sinew in his body has been brought to the point of fullest growth, and when the strong man stands before you in his dressing-room under a cluster of electric lights, his hard flesh glistening and every muscle at a tension you cannot help thinking of the gladiators of old and of the gigantesque struggles of the arena.

Sadow pursues a course of daily exercise that somewhat resembles that described in the *Chaplin System*. He does not pay much attention to diet, except that he eats several pounds of raw beef after his performance. As for walking, he does little of that, his perambulations rarely exceeding a mile a day. He keeps himself in condition by a series of simple yet scientific exercises, practiced regularly.

Artists and sculptors are often heard to complain that the type of perfect man is extinct, and that they are obliged to rely for their models upon lifeless antique forms. If a sculptor like St. Gaudens could induce Sadow to pose for a statue he would be able to prove that the ancients did not enjoy a monopoly of the perfect physical model.

The Musical Art Society, recently incorporated, has for its object the educating of singers and the giving of concerts with a view to improve musical taste.

Numbers of well-known citizens and musical people have interested themselves in this movement, and I am told that there is

plenty of money pledged to carry out its aims.

Did you ever reflect how much easier it is to enlist interest and capital in the propagation of musical art than it is to secure the slightest encouragement for dramatic art?

Hundreds of thousands of dollars are spent annually in this city alone for the maintenance of opera, orchestral concerts, and other high-class musical institutions.

There is scarcely a city in the United States of more than 50,000 population that does not in one form or another pay a large annual subsidy to musical art. And this is done quite unselfishly and often quite spontaneously.

Millionaires in various cities have endowed conservatories, orchestras, schools and conservatories. Other public-spirited men have founded splendid halls—veritable temples of music.

And yet, up to the present time, it has been impossible to persuade one millionaire, or any association of lovers of the drama, to give one dollar's worth of encouragement to founding an endowed theatre, devoted to the dramatic art and independent of all commercial considerations; or to establishing a genuine school of acting; or even to encouraging any individual manager or any star whose aspirations are to do something creditable in the direction of improving the standard of public taste.

Why is it that music has received so much more help? Does it mean that the drama is further removed from the hearts of the people?

I think not. The theatre was never so popular as it is to-day. It has a strong grasp on the people's affection. But the fact remains that it does not inspire a feeling of intelligent helpfulness. Why?

Unless the absurd State tax on theatrical companies is repealed speedily there will be no theatrical performances in Philadelphia outside of the city of Philadelphia. In point of fact, a number of theatre managers have already cancelled their dates, as it is out of the question to pay the license demanded.

The new license tax is founded upon a statute forty-three years old, which, until this season, has not been enforced in all its provisions. That statute, although in force to-day, represents merely the expression of the unbridled prejudice against the theatre that existed when it was first inscribed on the books of the Commonwealth. The sentiment that caused it to be enacted long ago, and it ought to be wiped out without delay.

According to the act in question the theatre tax is \$500 in Philadelphia, and \$200 in Allegheny County. In all other counties it is \$50, and a company must either pay \$50 in every county visited, or \$2,000 cash down for a state license, good only for one year. The law is preposterous and prohibitive.

Laura Schirmer-Mapleson has accepted Manager Fred Whitney's renewed offer. On Saturday she signed a contract whereby she will remain the star of the Fencing Master for the rest of the season.

This conclusion of the matter was foreshadowed in last week's *Mirror*. It is a victory for genuine artistic merit over "bluff" and mediocrity.

The *Mirror* has already expressed its views regarding the unprofessional treatment to which Madame Mapleson was recently subjected, and it is unnecessary to refer to that subject now.

AT FORTY MILES AN HOUR.

The *Sedalia, Mo., Gazette* of Dec. 17 tells an interesting story of a charitable act performed by members of a Jane company not identified. The writer of the incident was on a Chicago and Alton train with the company, en route from St. Louis to Chicago. On the train was a brakeman who had been injured. He was on an improvised couch in the forward car. The leading actress of the Jane company went forward with a companion to see the injured man, and upon returning to the Pullman coach in which the company was traveling she organized a "benefit" for the brakeman. A curtain was stretched across one end of the car, and various members of the company performed while the train was rushing along at forty miles an hour. So many of the passengers on the train paid two dollars each for the privilege of witnessing the entertainment that a handsome sum was realized for the poor fellow on the couch, and no one seemed so happy over the result as the actress who was responsible for the charity.

A SURE THING.

Edward H. Allen, manager of Allen's Grand Opera House at Washington, D. C., is a man who has the courage of his convictions. In conversation with a *Mirror* reporter, Mr. Allen said the other day: "My offer to deal with successful attractions on a basis of certainty to them may be an unusual one but it goes. I know that Allen's Grand Opera House when opened under my management will be a model of elegance and comfort, both for the actor and for the public. I have at an enormous cost secured control of the property on Pennsylvania Avenue, adjoining my theatre, and operations are now under way to build a magnificent lobby leading direct to the auditorium. I do this to save my patrons the trouble of going around the corner and up a few steps. Why should I not go a little further and back my judgment on an attraction?"

NOTICE TO MANAGERS.

New credentials for 1905 have been issued to all authorized correspondents of THE DRAMATIC MIRROR, dating from Jan. 1. The credentials for 1905 expire on Dec. 31, after which managers are requested not to recognize them. The new credentials have the figures "1905" conspicuously printed in the left hand upper corner.

PROFESSIONAL DOINGS.

Jean Stuart has just returned from Chicago, where she has been spending some time.

The Supreme Court at Buffalo will soon hear arguments in the Rochester Music case. The question at issue is whether the manager of that house is liable to a fine of \$500 for giving a Sunday performance. The statement of facts agreed upon recites that on a recent Sunday, among other features of a performance given at the Music, Dorothy Morton and others sang songs, copies of which are set forth in the papers in the case.

The suit brought by Sadie Stringham against W. C. Anderson, manager of the Jolly Old Chums company, to recover salary and fare from Kansas City, has been compromised. Miss Stringham has been engaged for the character part in the comedy *Mrs. Grundy, Jr.*

Another Man's Wife, Fitzgerald Murphy's new society play, will open its season in Jersey City at the Opera House next Monday afternoon under the direction of Collin Kemper and the author. A strong company has been engaged with Helen Russell for the leading role.

Thomas O'Brien and wife, known on the stage as O'Brien and Redding, have sued Rogers Brothers and company, in the Boston Municipal Court, to recover \$1,000 for an alleged breach of contract. The plaintiffs claim that the defendants agreed to engage them for a season of thirty weeks at a salary of \$125 a week, and that at the end of ten weeks terminated the contract without excuse. The defendants claim that the contract was terminated by request of the plaintiffs.

Hardee Kirkland and Louise Banfield, the former manager, and the latter a member of the Blue Grass company, were married at Lexington, Ky., on Dec. 18. The event was quite a surprise to the company, as Miss Banfield had been with the organization but a week. After the performance of Blue Grass, the company repaired to the Phoenix Hotel upon invitation of Mr. Kirkland, and enjoyed a banquet. Toasts were drunk and the newly-wedded pair were wished life-long happiness.

Toledo is excited over the prospect that a handsome new opera house may be built in that city by A. M. Woolson, whose enterprise needs only the encouragement of the leading citizens, which seems to be assured. The project has gone to the making of plans for the erection of the house at Oak and St. Clair Streets. It is intended to erect one of the handsomest and most complete theatres in the West.

A mortgage was filed last week in the County Clerk's office at Louisville. The scenery, wardrobe, music and properties of the Fay Templeton Opera company were pledged as security for \$500. Charles S. McLellan is the mortgagor, acting in the capacity of attorney for George B. McLellan, the owner of the company. The mortgagees are Lila Limanson, William Blaisdell, Henry J. Meyer and Annie S. Meyer. They are members of the Templeton company. It is expressly stipulated that the mortgage shall hold good all over the United States and Canada. It is said that the deed was given to secure salaries due to the persons named.

A benefit to Michael Shea will be tendered under the auspices of Lodge No. 23, B. P. O. E., of Buffalo, on New Year's eve. Mr. Shea's Music Hall was recently destroyed by fire, and he being unfortunate as to insurance, was left in a bad way pecuniarily. Mr. Shea has favored the Elias of Buffalo in many ways, and in arranging this benefit they desire to show their appreciation and esteem for him. Music Hall has been secured for the event. Alphonse Mayer is chairman of the ticket committee, and any contributions may be sent to him.

Wife for Wife will be presented on a large scale next season, with everything new in the way of scenery, costumes, effects and printing. Among the features will be plantation jubilee scenes introducing a troupe of negroes.

Samuel P. Kingston and Millicent E. von Seggern (Ethel Gray) were married by the Rev. Jonathan W. Daily, pastor of the Centenary M. E. Church, in Jersey City, last Wednesday.

D. C. McCarthy has sued Hirschler and Speck, proprietors of the Standard Theatre, Philadelphia, to recover damages for an alleged breach of an agreement by which it is claimed that the defendants agreed to produce a play by the defendant called *The Dutch Detective*, to pay him a royalty for its use, and to employ him as the leading actor in it. The defendants say they do not know McCarthy, and deny any agreement. Mr. Speck says that last Spring McCarthy, who was a stranger to him, called on him, and after telling a story of ill luck, said he had a play called *Midnight*, which required a company of only five persons. Speck says that as a matter of sympathy he offered to read the play, and did so, but finding it worthless sent it back to McCarthy, suggesting changes in it; that McCarthy revised the play, and returned it to Speck with a request for a loan of \$50, whereupon Speck returned the manuscript, and saw him no more.

S. E. Mullin now has the sole management of the Lighthouse Theatre, at New Whatcom, Wash.

The Rosenfeld Brothers' Olaf company opened its road season at Philadelphia yesterday. There are sixty persons in the organization. The principals are Minnie Seligman-Cutting, Charles B. Hanford, Ellen Burg, R. F. McClannin, Frank Lander, Robert L. Cutting, Jr., James Kearney, Gilmore Scott and L. F. Gottschalk, stage manager.

In consequence of the illness of Sadie Martinot, Mabel Amber rehearsed the title-role in *The Voyage of Suetette* at the American Theatre the early part of last week. Miss Martinot reported for duty, however, on Thursday.

is Disease Germs living in the Blood and feeding upon its Life. Overcome these germs with

Scott's Emulsion

the Cream of Cod-liver Oil, and make your blood healthy, skin pure and system strong. Physicians, the world over, endorse it.

Don't be misled by Substitutes!

Prepared by Scott & Bown, N. Y. All Druggists.

Alice Pixley joined Shore Acres in Newark, N. J., Dec. 18, taking Katherine Grey's place as Helen.

Several Chicago papers have announced that Ernest Elton intends to go to England. Mr. Elton denies this, and says he has interests that will keep him in this country.

Charles Townsend's new farcical play of *Captain Racket*, in which the author-actor is starring through the South, is meeting with favor. It is in three acts.

Irene Rae, who used to be the understudy of Anna O'Keefe in Panjandrum, has joined 1492.

The burlesque to be given at the Lamb's private gambol on Jan. 7 is entitled *In Mizoura, Maine and Georgia and the Rest of the Country*. It is by John E. Kellard, John E. Kellard is to be the collier.

The Diamond Breaker, which is said to have done well this season, will play Grand Rapids, Mich., next week, and then tie off in Chicago two weeks while new mechanical effects are being built and new scenery is prepared. The company will reopen at the Academy of Music, Chicago, on Jan. 28, and after playing return engagements Eastward close at the Grand Opera House in this city.

Eddy's *Squib* says that Adelaide Fitz Allan has replaced Marie Burress in Maine and Georgia. Mrs. Fitz Allan has not replaced Mrs. Burress; she has succeeded her.

A special matinee will be given at the Empire Theatre on Tuesday afternoon, Jan. 10. It will be for the benefit of the Virginia Day Nursery. The programme will be announced later. The board of managers consists of Mrs. Arthur M. Dodge, Mrs. Richard Irwin, Mrs. John Sloan, and Mrs. Rosalie Rapallo.

Thomas W. Keene is to write a series of articles entitled "Reminiscences of the Stage." They will be published in a magazine, and may afterwards be made into a book.

The Theatrical Managers' Association of the United States was dissolved last Wednesday. It was organized in May 1899 by A. M. Palmer, Frank W. Sanger and others to protect managers from the oppressive provisions of the Interstate Commerce law. A fund of \$700 on hand was turned over to the Actors' Fund.

Judge McAdam, of the Supreme Court, has granted a divorce, with \$50 a month alimony, to Mrs. Samuel F. Kingston, professionally known as Mathe Gentry.

Smith Turner, of the Southern company, playing *The Fast Mail*, writes that business is not so good as it was last year, but that full salaries are paid promptly and handsome remittances are regularly sent to Mr. Carter.

George App, of William Doulfe's Little Tycoon Opera company, appeared in that opera for the one thousand and five hundredth time at the Opera House in Augusta, Ga., on Dec. 18. Mr. App has been a member of the various companies playing *The Little Tycoon* since 1896, starting at the Temple Theatre, Philadelphia, where the opera was first produced. He has appeared in it more times than any other person, and on the occasion referred to was congratulated by the members of Mr. Doulfe's company on his record.

Edward L. Bloom writes that Herrmann's tour in the South, which terminated last week at Louisville, has been the most successful in his career in that section. Houses were crowded everywhere, and it was admitted that Herrmann gave the best entertainment in his history. In Memphis Herrmann was booked to play at the Lyceum, but owing to the burning of that house was forced to remain idle Thursday and Friday nights. He gave two performances at the Grand Opera House on Saturday to over \$2,500 receipts, said to be the largest business known there at regular prices on that day. Herrmann is in St. Louis this week, and will spend next week in Cincinnati.

Edward J. Abram, manager for Lewis Morrison, encloses to *The Mirror* a letter from Alex. Simon, of Brenham, Tex., stating that the Leslie Davis company, which appears in that town two nights in October, but did not play *Faust* or *The Girl I Left Behind Me*, as has been stated.

Warren W. Ashley will not have the Oh, What A Night company, as some of the newspapers have stated.

Authors, Attention!—Wanted, for Elsie Adair, a three-act comedy. Specialties to be introduced, nine people. Send manuscript to Viano Hotel, Broadway and 15th Street, care Walter Vanderlip.*

IN OTHER CITIES.

PROVIDENCE.

Marie James and a capable co. presented the musical of 10 good houses at the Providence Opera House 24-25. Popular Harry Callender, treasurer; his cousin, C. C. Collins, and stage manager, William F. Jones, of the Providence, were given a benefit by Manager Morrow week of 24. Mr. Potter of Texas was the attraction, and drew fair houses. The orchestra, under Professor Felix Wendelbacher, introduced an exceptionally bright musical programme, and the stage hands gave an exhibition of some cutting at each performance. W. H. Crane in Brother John and on Probation. The offering for Christmas week, and a noteworthy engagement in general.

The Victor, with Thomas E. Murray as the star, furnished a good entertainment for patrons at St. F. Martin's Opera House 22-23. Ada Rother's dancing was a pleasing feature. Attendance good. Captain Burns U. S. A. will be seen for the first time here 25-26.

Patrons of the Lyceum Opera House were given a taste of the legitimate 24-25. Rogers, by the stock co., with E. Sullivan in the title role and Maria Crosser as Portia, was the bill, and the presentation was far ahead of anything ever seen at this popular priced house. An ingenious Mr. Sullivan gave a feasible performance; his reading was clear, while his impersonation of the savage barbarian was vigorous and thrilling. Miss Crosser surprised her admirers by her finished and artistic portrayal of the character of Portia. The piece was nicely acted, and the audience good. Edith Collins and co. will present A Christmas Carol 25-26.

At the Westminster 24-25 the Marie Sanger Burroughs gave a bright and pleasing vaudeville bill. City Club 25-26.

At the Grand Opera House, Pasquetti, Arizona, by the stock co. with J. F. Kirk, Jay Hunt and Laura Brown in the lead, did good business. An extra attraction was offered during the week, and at the close of each performance Mr. Franklin G. Dwyer, of the Pasquetti Boat Club, who in his aluminum shell rowed from this city to the World's Fair last summer, was introduced by Mr. Jay Hunt and gave a brief sketch of the trip. The boat was placed on two stages and examined by three interested. Used to the World and a specialty bill will be the Christmas week drawing card.

Another New Comedy concert was given at Industry Hall 24, when Henri Herman, the French violinist, made his debut in this city. That he is an accomplished artist was demonstrated, and his clever work earned much enthusiasm. He was assisted by Madame Rosa Landa, contralto; Edwin H. Shattuck, tenor; and Edwin F. Hughes, bass.

The concert of the Arion Club this evening was given at Industry Hall 24 before an audience that completely filled the hall. Handel's oratorio, The Messiah, was sung with splendid effect. The soloists for the evening were Mrs. Henrietta Russell, soprano; Emily Winant, contralto; William H. Rager, tenor; and Herr Emil Fischer, bass.

The third concert by the Boston Symphony Orchestra, Emil Paer, director, was largely attended at Industry Hall 24, and an excellent programme was rendered. The soloist for this concert was Mrs. Emil Paer, who delighted the audience with a piano solo and four choruses.

Joseph Lajoie's Hungarian band gave a concert in Music Hall 24 before a small audience. The programme given was pleasing.

D. W. Marshall, the veteran stage manager at Lothrop's Grand Opera House, has constructed a set of magnificent box-making wood wings. These late additions to stage establishment have been passed by the young scenic artist, Charles Marshall, in a manner that calls for a word of commendation from all who are versed in the art of scenic painting.

E. F. Sullivan and stock co. will jump from here to Portland, Me., appearing at Lothrop's Portland Theatre in Ingomar Christmas afternoon and evening, returning to Worcester on Tuesday for the remainder of the week.

The New Year will be opened at Keith's Opera House with the revival of one of last year's successes, The Palace Guard, and this will be followed with White Collar in New and show and Nellie McHenry in A Night at the Circus. In conversation with Manager R. E. Hyman, he says considering the hard times and the depressing effect of the great mill strike in Providence, the business at this house, so far as the scenic art is concerned, has been remarkably good, all of the attractions presented being received with sufficient success for the managers to desire a renewal of future dates.

Several members of Lothrop's Stock co. have been very fortunate, and among the Christmas presents received I note the following: Madeleine Richardson a marriage ring, adorned with diamonds of the first quality; George Richards a watch; four boxes of second class; Nellie Conway a two case diamond ring; Mrs. Wendell a draft for \$500. Viola Bennett a terry and well supplied as up-up, with cash, brush and hair glass elaborately thought with other trimmings.

HOWARD C. RIPLEY.

LOUISVILLE.

Donnelly and Gossard in The Rainmakers were at Donnelly's 24. The new piece is an amusing pathos and the clever comedians to be seen at their best. Annie Russell, Bernard Dwyer and Hubert Foster do excellent good work in support. E. H. Southern will appear in Sheridan 24-25.

The Grand Opera House gave a benefit at the Theatre 24-25. The matinee, escaped from the fire and after the fall, are pleasing to all eyes. The dancing of Madame Hermann was also a noteworthy feature of the entertainment. Chauncey O'Brien in Massena will be the Christmas attraction.

The Star Theatre Opera co. closed its engagement at the Lyceum 24 with Madame Favart. Robert F. Carroll, William Stoddard, J. H. Brand and Annie Myers, all old favorites, were warmly welcomed. Attendance fair.

Paul comes to the Auditorium Jan. 6 to already secured large houses.

Robert Taylor in Sport McAllister is drawing large houses at the Theatre. The opening is completely filled. Play and people good. Ned Rogers in The Comedy 24-25.

Joe Cronin in a sensational play of racy life, called Ransom for Life, is filling a satisfactory week at the Lyceum. The engagement continues until 24, when the Wilbur Opera co. makes its annual visit.

At the New South the London Belles offer for each of 24-25 a good variety show such as singing, dancing, and good music, shapely girls, and up-to-date comedy business.

The 24th social session of a success in every way. Visiting professionals were present, and contributed songs and recitations. A luncheon and the song "And Long Time" closed the festivities.

The Lyceum Opera co. gave notice a mortgage upon its efforts to secure Anne Moore and William H. Rogers, all old favorites, were warmly welcomed. Attendance fair.

Madame Hermann's performance for the benefit of the sufferers of the recent Ohio River bridge disaster. Others aided in making the occasion successful.

Solomon Foster-Soyles will spend the holidays with his home people in this city. Her co. will present Friends of Industry's, commencing 25.

CHARLESTON.

Pauline Hall, with one of the best equipped and best musicians of the season, presented The Merry-makers at O'Brien's Academy of Music 24. To fair houses. Richard Golden made a hit. Harbison and the Mexican-Italian Orchestra 25.

Rising, of Philadelphia Lodge No. 2 presided in a very happy vein. Les Van Dyck, the young and pretty Richmond prima donna, sang several vocal selections.

Both the local theatres will be dark until after the holidays.

WASHINGTON, D. C.

At Albaugh's week of 24-25 Thomas W. Keene played Richelieu before good-sized audiences. The company supporting him is an admirable one, and the reception accorded Mr. Keene and his support in Washington was in every way worthy of his reputation and talent.

At the National the Lilliputians took A Trip to Mars and were accompanied by crowds of people every night. A Netting Match 25-26.

At the Academy of Music James T. Powers delighted his increasing number of friends in Washington in J. M. Harris's farce comedy, Walker, London.

In W. F. Carver, in The Scout, was the central attraction at the Bijou. An American Hero 25-26.

At the Lyceum George Lamoureux appeared with the Acute-Santley co. in America, or the Discovery of America Up to Date.

Considerable interest is manifested in the coming of Charles Frohman's Comedians, who will present at the Academy of Music, for the first time, Mrs. Grundy, Jr., an adaptation from the French by Clyde Fitch, of Cornigan versus Cornigan. The plot of Mrs. Grundy, Jr. centres in the complications which lead up to a divorce case. This case is tried in the presence of the audience, with a full array of judges, barristers, and witnesses, and the denouement is replete with surprises. Some novelties new to polite comedy will be introduced. It is of interest to Washington playgoers, that among the cast that will present Mr. Frohman's new play will be Henrietta Crossman and Margaret Craven, who are well thought of here. Miss Crossman is quite a social favorite in Washington, particularly in army circles, she being the daughter of Major K. G. Crossman, an old West Pointer, whose record in the civil war and during the Indian campaigns, is one of the most brilliant in annals of the service.

Charles H. Harford is home for two weeks' rest before taking the road with Olaf, Rosenfeld Brothers' spectacular production from Niblo's, New York, in which he plays the part of King Marbo. The managers are seeking to secure a Washington date, and it is probable that the piece will come here before the season closes.

John E. Harford, who has so long presided at the door of the National, and who numbers his friends by the hundreds, is confined to his residence with rheumatism, which he contracted a year or so ago, and which his exposure to draughts as door-keeper developed into a dangerous character. Many kind wishes go out to him from friends all over the country. It is understood that his condition at this writing is improved.

Carrie Turner's co. at Albaugh's, week before last, disbanded at the close of its engagement here. It is understood that Miss Turner had several offers from other managers during her engagement in this city, and it is probable that she will accept one of these, and give up her starting tour for this year.

There is some litigation over the property recently purchased by Mr. Albaugh for his new theatre, which may somewhat delay the erection of the building.

EDWARD OLDHAM.

SUFFALO.

Confagration has visited Buffalo theatres during the past week, and two of the most popular playhouses Buffalo ever had are now only marked by a mass of ruins. H. S. Robinson's Wonderland and Shea's Music Hall went up in smoke last Thursday morning in less time than it really takes to describe it. At 6 A. M. the excitement of the fire broke out, and the flames ran up the side of the house for the scrub women. She shortly after left the engine room, and within five minutes an explosion occurred, and the fireproof Arcade was burning out in flames.

Shea's Music Hall, which was directly under the Music Hall, was now buried beneath the ruins. Benches, boxes, and a large number of the unfortunate members of the Music co., and Millie Price Dow, with John Beech, tendered a benefit to the Longham Sisters at the Academy, who have but recently come to this country, and lost their entire wardrobe, music and stage fixtures in the fire.

The H. F. G. H. are to give Mr. Shea's grand benefit on the 24th at the Lyceum. Mr. Shea has been most unfortunate, he had but very small insurance, and everything is lost. The day subsequent to the fire he sent out a call to all of his performers and paid them in full for the week. We believe of it will undoubtedly be the greatest ever held in this community, as everyone sympathizes with Mr. Shea and hopes that he may resume, and that the business of the Music Hall may be revived.

The friends at the Academy of Music did not do as well this year as previously, despite the naughty play. Mrs. Canagaray, by Mrs. Kendal, was adjudged as being very artistic in this community, and was heartily approved of, despite the prudish criticisms. The Ella Wain Fair 25-26.

Joseph Jefferson at the Star drew out a big house and Bill Van Winkle was the sensation of the week. Jefferson was called before the curtain at the close of the play and made a clever response to his enthusiastic audience.

At the Lyceum Dorothy Denning is dancing with Bobby Gaylor's co. Last week she was the star feature of this theatre in Squire Hazzins. Miss Denning was formerly known in this community as the wife of a prominent doctor. Her serpentine figure is a remarkably intricate affair and very pretty.

The South Before the War is a merry aggregation of colored folk who were at Jacobs' Theatre last week dancing, singing, music galore.

BRET HART.

DETROIT.

Things are rather quiet in the dramatic line just now, the present week at the Detroit Opera House being given up to local entertainments, with the single exception of Monday, 24, on which occasion Joseph Jefferson appeared in the perennial Rip Van Winkle in a magnificent house. Mr. Jefferson presented the piece to better advantage. On the evening of 24 the Detroit Symphony Orchestra gave a concert, and on 25 the Apollo Club gave their first concert of the season. During Christmas week this theatre will be occupied by the Warden-James co., which will give their entire repertoire.

The Lyceum was dark last week.

At Wainwright's Grand Opera House M. B. Leavitt's Spider and Fly drew large-sized audiences 24-25. Christmas week Siberia is the attraction.

One of the most enjoyable entertainments ever given in this city was a lecture by Joseph Jefferson on the morning of 24 at Whitney's Music Hall, the event being for the poor of the city. Mr. Jefferson generously donating his services, and the poor fund of the city was richer through his lecture. The subject of his discourse was "The Principles of Dramatic Art," and coming as it did from so eminent an authority, was doubly enjoyable. It is now given out that Mr. Jefferson intends to retire from the stage for a few months to deliver lectures, under the management of Major Ford, of Boston.

Adeline Parr gave one of her annual farewells at the Auditorium on 24, to an audience of over one thousand people. The cruise was so great as to be really alarming, and it was not until an hour after the concert began that every one was seated. The prices of admission were reasonable, ranging from one to three dollars, which probably had something to do with the large attendance. Patti is not so great as formerly, but she still is a wonderful actress.

A new low-priced theatre will be opened on Christmas day, which is owned by Dr. Campbell, of this city. It is located on Fayette Avenue near Griswold street, and will have a seating capacity of 1,500 people. Sadie Hanson will be the opening attraction.

E. A. SEARNS.

KANSAS CITY.

At the Grand packed houses greeted the first performance of After the Fall 24-25 despite the opposition of Santa Claus. The comedy was a successful one, and K. E. Graham and his support co. won frequent applause. Patti Rogers 25-26.

Here Davidson and Katie Auster in By the Way Forgotten and Dangers of a Great City drew moderately at the Ninth Street 24-25. Von Yonson 24-25.

When comes to the Coates 24-25.

The Devil's Auction comes to the Gills 24-25. Xavier Beharwens drew a fair audience to his concert at the Auditorium 24.

A benefit to the veteran minstrel, Charles Christy, at the Gills 24 drew fairly. Many local entertainers and several professionals who lay off here this week participated. Christy's health is broken, and he is going South.

The Elks' annual benefit will occur at the Coates' 24 and promises to be a rouser. Members of all cos. playing here this week and of Patti Rosa, Von Yonson, and Devil's Auction co., which lay off here this week, participated.

George W. Warder, who held a judgment against George W. Henry, had Henry's interest in the Auditorium and by the sheriff 24 and bid in for \$24 Henry's attorneys claimed Henry had no interest in the property, having transferred his stock in the Auditorium Company, which holds the property, so it is doubtful if Warder has gained any interest in the property.

FRANK B. WILCOX.

BALTIMORE.

The week that was originally allotted to Carrie Turner and her co. was filled by The Span of Life at Harris' Academy of Music, and proved a drawing attraction.

At Ford's Grand Opera House, Cleveland's Minstrels drew fair houses considering the week before Christmas.

The Lion and the Kangaroo drew a large crowd at the Howard Auditorium, and Matthews and Bulger co. entertained the audience in a way that would leave little room for the management to improve upon the general character of the entertainment.

At the Holiday, James A. Reilly in A German Soldier entertained with a play based on the Franco-Prussian war.

At the Howard Auditorium the entertainment improvised by Mr. Kernan is exceptionally the best we have had this season. This liberal manager seems to have spared no expense in catering to his patrons, and it is a matter of regret that the week before Christmas should have been the time selected for so excellent a performance.

At the Monumental Mr. Kernan has also presented an excellent bill, and Lotte Wilson has more than sustained her former reputation.

Mrs. Ada Harris has sufficiently recovered from her attack of la grippe to be able to go to New York, where she is visiting friends. Mrs. Harris' friends will be very glad to know that she is improved in health.

One of the oldest theatrical managers in this country passed his seventy-fourth birthday last week in the person of H. S. Britton, and his renewed health after his severe illness is a source of congratulation and pleasure to his many friends.

Manager Charles A. Ford has been ill lately, but is now in good health.

The Foyer Club was seen at the Lyceum on Monday 24 in C. W. Exner's drama, Parted. The performance was under the direction of Samuel K. Chester, a veteran stage manager, and considering the amateurs engaged, it was cleverly given.

There is no co. performing at any of the theatres who were engaged in the early part of the season. The engagements for this week are all makeshifts, and probably The Span of Life at the Academy is doing the best business.

Mrs. John E. Owens, widow of the lamented comedian, is living here in retirement with her husband's relations. Mrs. Owens devotes her time to the publication of a work of her own, entitled "Memoirs of the Professional and Social Life of John E. Owens." She is in daily receipt of orders for the books from all parts of the country, and the sale has already reached several editions.

WILLIAM J. O'BRIEN, JR.

NEW ORLEANS.

The Robin Hood Opera co., with Nile, Fatmah as prima donna, is playing to good business at the Grand Opera House. Modjeska 25-26.

Julius Grant Comic Opera co. is at the St. Charles Theatre and is doing well. Donnelly and Girard in The Rainmakers 24-25.

At the Lyceum in the Two Orphans is at the Academy of Music. The Lost Paradise 24-25.

Le Vaisseau Fantome (The Flying Dutchman) was presented at the Grand Opera House on 24 for the first time in this city.

Warder and James will pay their first annual visit to New Orleans in January, appearing at the St. Charles Theatre.

Settie De La Croix, the bright little singing soprano, is in the city to spend Christmas at home with her parents.

M. Hortense Carver, a pupil of Julius Stockhausen and George Henschel, was tendered a concert on 24. Miss Carver is a native of this city, and will go to Boston to reside.

The concert tendered to Miss Anita Lassen, the young Danish singer who was brought here under false pretences to appear in a concert saloon, took place on 24 and was a decided success.

L. C. QUINTERO.

ST. PAUL.

At the Metropolitan Opera House, Theo for Bolmann's German co. presented the comedy Spectacular Fantasy 24 a good sized audience, giving a very creditable performance. The German co. produced Operas and An Actor's Night 24. Walker Whiteside in repertoire 24-25. The Girl I Left Behind Me 25-26.

At Little's Grand Opera House a good co. gave Paul Kaurav 24-25 opening to good houses. Conner Brinker as Paul Kaurav was a decidedly popular attraction. Esther Lyons was excellent as Dame De Beaumont. In Old Kentucky 24-25.

At the People's Theatre the stock co. gave The Lightning Rod Agent 24-25, opening to good attendance.

GEORGE H. COLONAVE.

MINNEAPOLIS.

At the Grand Opera House the talented young tragedian, Walter Whiteside, presented Hamlet and Richelieu to good business. 24-25. Mr. Whiteside was very cordially received in the characters. His support was below the average. Julia Marlowe 25-26.

At the Lyceum Theatre, Jennie O'Neill Potter, assisted by George MacDonald, gave Orange Blossoms, and A Letter from Home to a fair-sized audience 24.

At the Bijou Opera House Vernora Jarboan and a very good co. gave a strong light to excellent business 24-25. The specialties were a strong feature. Paul Kaurav 25-26.

Manager J. Frank Conklin, of the Grand, left 24 for Chicago.

F. C. CAMPBELL.

INDIANAPOLIS.

At the Park Theatre Hopkins' Trans-Oceanics 24-25; packed houses. The Romany Rye 25-26. E. H. Southern appeared in Sheridan to good houses at the Grand Opera House 24-25 at advanced prices. Stuart Robinson 24-25. New York Stars, one of ten Bill Vandervell's number opened to fairly good business at the Empire Theatre 24. London Theatre 25-26.

At English's Opera House The Diamond Breaker 24-25. Eva Kendall 25-26.

Julia Marlowe, during her stay in this city, was the guest of honor at several large social gatherings given by our friends. Approval of this I might mention the fact that her Saturday matinee and Saturday evening performances were greeted by the largest houses by far of the season.

G. A. RECKER.

JERSEY CITY.

Agnes Wallace Villa presented The World Against Her at the Academy Dec. 24-25, and succeeded in attracting good-sized audiences throughout the week. Helen and Hart 25-26.

An American Hero was given by Clint G. Ford at the Opera House, fair business. The starves' Moon 25-26.

L. O. E.

GALVESTON.

Archie Boyd in The Country Square was but fairly, almost poorly, patronized at the Tremont 24-25. The Country Square, while built on the order of The Old Homestead, has none of the merits that characterized the presentation of that play.

C. N. ARNOLD.

CORRESPONDENCE.

ALABAMA.

DECATUR.—KOPPEL OPERA HOUSE (W. C. Yates, manager). Frederick Paulding and Maudie Craiken in The Jewel of Hearts 24 to light business, due to failure in properly advertising the attraction. St. Felix Sisters 24. Al. G. Field's 24; Mine Grass 25.

SELMA.—ACADEMY OF MUSIC (Charles G. Long, manager). Gran's Opera co. presented Paul Jones 24 to a good house. Masked Ball 24; small audience. Robin Hood Opera co. 24; moderate business. LARK: Robin Hood Opera co. would have been favored with a larger audience should they have played on any other night than Saturday.

MOBILE.—THEATRE (J. Tannenbaum, manager). The Masked Ball 24; very good business. Jules Gran Opera co. 24-25; crowded houses nightly.

MONTGOMERY.—OPERA HOUSE (George F. McDonald, manager). Kate Claxton presented the Two Orphans to small audience at matinee 24. Peck's Bad Boy 24.—THEATRE (G. F. McDonald, manager). Barnaber, Karl and MacDonald's Opera co. presented Robin Hood to the largest audience of the season 24. Al. G. Field's Minstrels 24.—ITEM: Miss Barry, of the Gran co., who was detained here by illness, joined the co. at Mobile 24. Miss Barry's friend, Miss Mackie, who remained with her here during her illness, accompanied her.

ARKANSAS.

FINE BLUFF.—OPERA HOUSE (Henry Bernath, manager). Hermann the Great 24; very large business.

LITTLE ROCK.—CAPITAL THEATRE (C. A. Le Conte, manager). Hermann 24; big house. Modjeska in The March of Venice 24; jammed house. R. E. Graham in After the Fall 24; fair house.

FORT SMITH.—GRAND OPERA HOUSE (S. C. Hunt, manager). Modjeska 24 presented Merchant of Venice to packed house at advanced prices. She is supported by a co. excellent throughout. R. E. Graham in After the Fall 24; despite bad weather, good business.

CALIFORNIA.

SAN DIEGO.—FISHER OPERA HOUSE (John C. Fisher, manager). Alvin Joslin 24; Mr. and Mrs. McKee Rackin 24; Jan. 1.

SACRAMENTO.—NEW METROPOLITAN THEATRE (J. H. Todd, manager). Frank Daniels in Little Puck 24; crowded house. Panny Danport began an engagement of four nights 24, presenting Clonpatra and La Tosca.—CLUNE OPERA HOUSE (J. H. Todd, manager). The stock co., under the direction of J. H. Ward, still continues to do excellent work, and attracts large audiences nightly. Nick Floyd 24-25; Oliver Brown's The Plumber 24-25.

STOCKTON.—VO-SINTE THEATRE (G. W. Wells, manager). Frank Daniels 24; fair house. Charles Davis gave a poor performance of Alvin Joslin to a small house 24. Harlow Brothers' Minstrels 24.—AVON (William Eklund, manager). Charles McCarthy opened in One of the Boys 24 to fair business.—ITEM: Frank Girard was a guest of the Stockton Lodge of Elks while in town with Frank Daniels' co.

LOS ANGELES.—THEATRE (H. C. Wyatt, manager). Charles L. Davis in Alvin Joslin 24; Madison Square co. 24-25; A Turkish Bath 24-25; Charles Dickson 24-25.—BURBANK THEATRE (Fred A. Cooper, manager). Good houses greeted the regular co. in Monte Cristo week ending 24.

OAKLAND.—THE MACDONALD (Charles E. Cooke, manager). Charles L. Davis in Alvin Joslin 24 to fair houses 24-25. Katie Putnam 24-25; Harlow's Minstrels 24-25.

CONNECTICUT.

HARTFORD.—PROCTOR'S OPERA HOUSE (W. Lloyd, manager). Proctor's co. presented Charles' Aunt 24, 26 to large and appreciative audiences. Primrose and West's Minstrels 24; packed house. Walter Sanford's Power of Gold 24-25. Salvia 24-25.

—ITEMS: Manager Lloyd, who has been seriously ill with typhoid fever for the past few weeks, is still very weak, but his physicians predict recovery, although he will not be able to attend to business for a long time. During his illness Treasurer Henry R. Hayden has ably assisted the management in addition to his own duties, being assisted in the latter by Assistant Treasurer Campbell. On account of the abundance of work on hand and the probability of Manager Lloyd not assuming command for some time, Manager Proctor has detailed Harry Wadsworth as his deputy to look after the affairs of the house. James Jay Brady, manager of Hallen and Hart, whose photo appeared in the Christmas Number, was at one time a stenographer in the office of the Hartford Fire Insurance Company. During a study and study he was enthused into the idea of entering the ministry, resigning his position here for that purpose, but after studying a while he gave it up and drifted into the employ of J. H. Hill.

—Thomas J. Campton, of the Times formerly dramatic editor of the New Haven Register, is seriously ill at the Hartford Hospital. He is well-known in the profession. Primrose and West will invite the Yale football team to their performance in the Elm City. They will no doubt learn many points from the bureau.

NEW HAVEN.—HYERSON THEATRE (G. R. Fennell, manager). Darkest Road 24-25, large business. E. L. Davenport as Alexis Saccini and Sheridan block as Ivan Hoxsey were particularly good. Dr. Hill 24; fair business. The Baber Opera co. 24-25; big business. Primrose and West's Minstrels 24; large audience.—GASTON OPERA HOUSE (G. R. Fennell, manager). Waldman's Newark co. 24-25; good business. The Power of Gold 24-25; good production; light business. The Rambler From Clare 24-25; The Struggle of Life 24-25.

BRIDGEPORT.—GRAND OPERA HOUSE (Jennings and Belknap, managers). Despite Christmas shoppers, Slavery Days did well 24-25. The City Club Burlesque co. 24-25 had big houses. Mrs. Williams 24-25; Pulse of New York 24-25; Dan McCarty 24-25; field in Slavery Jan. 1-2.—PARK CITY THEATRE (Walter L. Rowland, manager). The Span of Life 24; small business. Dr. Hill tackled the risibles of a large audience 24, and the co. was very good from Lansing Arden down. Alex. Salvia, for Christmas attraction, has a big advance sale.

NEW BRITAIN.—RUSSELL LYCEUM (Gilbert and Lynch, managers). Baber Opera co. opened 24 for four nights to a big house. John C. Rice in A

—

—

—

—

—

—

—

Opera House, Schenectady.

Handsome Theatre in New York State. Every modern improvement; ground floor; seating \$800. Convenient to all principal cities. A few open dates to first-class attractions only. Liberal sharing terms.

C. H. GARDNER, Manager.

Knotty Affair, Christmas; Joseph Jefferson 25.—
OPERA HOUSE (A. T. Wilton, manager): Humpty Dumpty 15 and Wahlund and Johnson 15 to good houses. Afro-American Vaudeville co. 25 for three nights.

WINSTED.—OPERA HOUSE (J. E. Spaulding, manager): Uncle Hiram pleased a fair-sized audience 15. Davies' U. T. C., with Peter Jackson as Uncle Tom, to big business 15.

WATERBURY.—JACQUES' OPERA HOUSE: The Jacques will be closed until 25, when Walter Sanford's The Power of Gold will be given. Congress and Grant's Comedians in The Dazzler 25.

BRISTOL.—OPERA HOUSE (C. P. Michael, manager): Hattie Brown's Humpty Dumpty co. 15; satisfactory performance; small house.

FLORIDA.

PENSACOLA.—OPERA HOUSE (J. M. Cox, manager): Niobe 15; good audience. The Masked Ball 15; fair business. Marie Wainwright 15; Al. G. Field's Minstrels 15.

JACKSONVILLE.—PARK OPERA HOUSE (J. D. Burdette, manager): James J. Corbett 15; packed house. A good house greeted Ole Olson 15. The yodeling songs of James T. McAlpine were the best heard here for years. Pauline Hall, supported by a good co., 15. In The Merveyns, drew a crowded house at advanced prices. Mexican National Orchestra and Concert co. 15; Georgia Minstrels 15.

GEORGIA.

ATLANTA.—GRAND OPERA HOUSE (H. E. Cohen, manager): Mexican Italian Orchestra 15, 15; very fine; poor business. Little Tycoon 15; good house and performance. The Mexican Italian Orchestra disbanded here.

ATLANTA.—THE GRAND (J. L. De Givie, manager): The Bostonians 15, 15; big business. The Masked Ball 15, 15; good business. Louisa Porter's Minstrel 15, 15; assisted by amateurs, drew one of the largest and most fashionable audiences of the season. Young Mrs. Watrop was presented, and it proved to be one of the best of the season. The given in this city. Pauline Hall 15, 15; Donnell and Grand 15, 15; Little Tycoon 15, 15; KNOXWOOD AVENUE THEATRE ("Hut") Matthews, manager: Paul's Bad Boy 15, 15; at popular prices, drew fairly well. Hotel Page 15, 15.—LIVE GIVE'S OPERA HOUSE (J. L. De Givie, manager): The Arabian Nights and La Belle Patience's troupe of dancers from the Midway Plaisance 15, 15; fairly good business. People who turned out to see something real and really were badly disappointed. The dance given here was a very tame affair. Richards and Frayne's Minstrels 15; Princeton Glee Club 15.

SAVANNAH.—THEATRE (C. F. Johnson, manager): Ole Olson 15; poor business. The Merveyns, by the Pauline Opera co., made a big hit 15, 15.—ITEM: The Ole Olson, on opening this week in Savannah—during the holidays.

ILLINOIS.

CHICAGO.—GRAND OPERA HOUSE (H. J. Block, manager): Walter Whitehead and good co. in The Merchant of Venice; a fair-sized audience 15; good performance; well-planned audience. James 15; at Gilbert Opera co. Jan. 2; A Breezy Time 15; The Devil's Own 15.

CHICAGO.—ACADEMY OF MUSIC (H. D. Lane, manager): Anderson's Jolly Old Christmas 15; good business. Walter Whitehead 15; well-planned audience.

CHICAGO.—BARNARD'S OPERA HOUSE (A. B. Boley, manager): John Koss in Only a German pleased a good audience 15.

PEORIA.—THE GRAND (J. S. Fishery, manager): A. B. Palmer's Stock co. in Alabama 15; packed house. Scott Brown 15; Robert Downing Jan. 15; Black & White 15; George Bailey 15; James O'Neill 15.—ITEM: E. S. Hoyle was in this city for a few days last week. It is rumored that he and Manager Fishery are arranging to reorganize the Peoria Minstrel to start from this city.

CHICAGO.—GRAND OPERA HOUSE (J. W. Sullivan, manager): Charles A. Leder in Ole, What a Night! 15; good audience 15. Will of the Will 15; Charles A. Leder 15.

CHICAGO.—BARNARD'S OPERA HOUSE (Charles Boley, manager): Louis in The Trampster Jan. 15.—ITEM: Manager Boley returned from his wedding trip accompanied by a very happy man. The Christmas Number arrived on time. Mr. Smith, the new agent, said all he had in less than one hour.

CHICAGO.—PETER OPERA HOUSE (Parker and Webster, managers): Side Tracked 15; fair business. Charles A. Leder placed a small audience 15. John Koss in Only a German 15; The Devil's Own 15.

CHICAGO.—CHATELAIN'S OPERA HOUSE (H. L. Chatelain, manager): Lady Windermere's Fan 15; large audience. Ole, What a Night! 15; small audience. Only a German 15; top-heavy house. Alabama 15; large audience.

CHICAGO.—HARPER'S THEATRE (J. E. Harp, manager): Lillian Kemmy in The Countess Mary Tove 15; light house. Walter Whitehead in Ole, What a Night! 15; large and appreciative audience. Manager W. E. Harp is a South Island boy, whose boyhood days were spent in this city. His many friends were glad to greet him again. C. A. Gardner 15; Kara Kendall 15; Stuart Brown 15.

ALTON.—THEATRE (W. H. Savage, manager): Only a Dutchman to poor business 15. The Dangers of a Great City was billed for 15, but closed the day before appearance. Walter Sanford's My Jack 15; good business. Dutton and Pyburn will be given by local talent at the house will be dark Christmas week. Paul Kester Jan. 15.

CHICAGO.—OPERA HOUSE (C. C. Jones, manager): The Waiver of New York was presented to a good house 15.

CHICAGO.—NEW CANTO OPERA HOUSE (Ed. A. Silver, manager): John Koss in The Silver King gave a creditable entertainment to a well filled house 15.

CHICAGO.—BARNARD'S OPERA HOUSE (A. Dorn, manager): C. A. Leder in A Prime Woman 15; good business. Alabama 15; excellent performance. Black & White 15; good business. Robert Downing 15.—ITEM: Robert Downing (A. Straubling, manager): Black & White 15; Spider and Fly 15.

PERM.—TURNER'S OPERA HOUSE (Charles Dandeker, manager): John Koss in Only a German 15; fair house. Zante 15.

ATLANTA.—EVANS' GRAND OPERA HOUSE (Fred Schickler, manager): Katie Kinnert in Waits of New York 15; good performance; small house; bad weather.

ATLANTA.—OPERA HOUSE (W. H. Stahliet, manager): Waits of New York 15; fair business. The Engineer 15; Gus Williams 15; Mower and Hat 15.

INDIANA.

ELKHART.—BUCKLEY OPERA HOUSE (J. L. Buckler, manager): The Masked Ball 15; fair business. A three nights' engagement to fair business. Hamlet 15; Virginia 15; Ingomar 15; satisfactory performance.

WEST LAFAYETTE.—MAISON THEATRE (J. H. Goss, manager): Robert Hamilton presented Merveyns 15; deserved larger patronage. Ole Olson 15; fair house.—ITEM: The trustees of the Masonic Temple have given notice that they will lease the Temple to any responsible party for a term of years after Nov. 1, 1904.

IOWA.

DES MOINES.—BUCKLEY OPERA HOUSE (Mrs. Alice Hanna Hancock, assisted by local talent, gave a literary and musical entertainment 15 to a good house. Half the proceeds were for the benefit of the public library.—COLUMBIA THEATRE (J. A. Finney, manager): Spokane Auditorium Orchestra 15; poor business.

DES MOINES.—WHITNEY OPERA HOUSE (H. C. Whitney, manager): Fast Mail 15; The Burglar Jan. 15.—ITEM: The Christmas Number is elegant and is having a large sale here.—Patti Ross and co. will spend Christmas week in Kansas City and also play one week's engagement there 15-25.

LAFORTE.—HALL'S OPERA HOUSE (W. C. Miller, manager): Fabio Romani 15; fair-sized audience. Gus Williams 15.

COLUMBUS.—CRUMP'S THEATRE (H. F. Gottschalk, manager): Cyril Norman's Blue Grass 15; fair-sized audience. Sweeney, Alvida, Gorman and Goetz's Minstrels booked here for 25 have sent word of closing on account of bad business.

MADISON.—GRAND OPERA HOUSE (P. E. DeLoe, manager): Blue Grass 15; light house. Phil Peters in Old Sager 15. Walker Whiteside Jan. 15; C. A. Leder 15.

ELWOOD.—OPERA HOUSE (P. T. O'Brien, manager): Fitz and Webster in A Breezy Time delighted a good-sized audience 15.—ITEM: The Breezy Time co. know a good thing when they see it, as they all carried a Christmas Number with them.

FRANKFORT.—COLUMBIA THEATRE (G. Y. Fowler, manager): A Breezy Time pleased a small audience 15. McGibney Family 15; poor business.—ITEM: Emma Bellardine, of Fitz and Webster's Breezy Time co., was taken suddenly ill at Frankfort 15. Frances Smith was called on to play the part on two hours' notice, which she did in a very acceptable manner, making quite a hit as the old maid.

WASHINGTON.—OPERA HOUSE (Horral Bros., managers): Little Triste 15; big house; very satisfactory performance. Spider and Fly 15; banner house of the season; S. E. O. sign out at eight o'clock. Edna Thomas and Mr. Berry joined Spider and Fly co. at Louisville, Ky. 15. Francis Labadie and Mattie B. well in Faust and Marguerite 15. Charles A. Leder in Ole, What a Night! 15.—ITEM: THE PEOPLE'S THEATRE (John Aikman, manager): Blue Grass 15; fair house.

HUNTINGTON.—OPERA HOUSE (N. E. Roughton, manager): T. B. Alexander's Repertoire co. opened a week's engagement 15 to fair business. On 15, W. E. Brooke and his Lima, O., home talent co. will play Mr. Brooke's drama, The Dinner's Wife, for the benefit of the B. & O. of this city. With a kindergarten co. 15 and Country Cousin 15; William Postman 15; Diamond Breaker 15.

BRIDGE.—MCGONIGAN OPERA HOUSE (W. A. Miller, manager): The Burglar 15; fair house. Prof. Gentry's Educated Dogs 15; good business. Charles A. Leder in Ole, What a Night! 15.

EVANSVILLE.—GRAND (Veneziano and Groves, managers): Spider and Fly 15; good house. The manager of Pay Templeton and booked their co. at Louisville and Evansville the same night, 15, and when Messrs. Veneziano and Groves asked for an explanation, they were told that it was a mistake on the agent's part, and that he did not intend to make any representation, which, of course, placed the management of the grand in a predicament, as they could have booked one of Palmer's co. that same night, but refrained on account of a contract, duly signed by the Pay Templeton manager, Harrison 15; E. E. Graham 15; Ann Archer, Rich. Glee Club 15; Theodore Thomas and Chicago Orchestra Jan. 15.—ITEM: The Veneziano and Groves, managers, Charles Thomas in the Silver King 15; fair house. Charles A. Leder in Ole, What a Night! 15-25. Ed. R. Davis Uncle Tom's Cabin 15.

SOUTH BEND.—OLIVER OPERA HOUSE (J. and J. H. Oliver, managers): Lady Windermere's Fan 15; presented to a large house 15.—GOSN'S OPERA HOUSE (John W. Gosn, Jr., manager): T. B. Alexander's co. 15-25.

LAFAYETTE.—GRAND OPERA HOUSE (P. E. D. McGibney, manager): A Breezy Time 15; fair house. Wilbur Entertainment co. 15-25. Postman 15, 15; both to large business. Monte Carlo 15; Russell's Burlesque co. 15.—ITEM: The assault alleged to have been committed on the manager of the Breezy Time co. was committed on time. Mr. Smith, one of the members of that co.

MAINE.—SWANSON'S OPERA HOUSE (W. A. Livern, manager): Davis' U. T. C. 15; very poor performance to a large audience. McGibney Opera co. 15; Lewis Morrison 15.

WINCHESTER.—WYSON'S OPERA HOUSE: The Diamond Breaker 15; fair house.

CHICAGO.—GRAND OPERA HOUSE (H. J. Block, manager): Walter Whitehead failed to appear 15, and a large audience was disappointed. Manager Clark sent to South Island and effected a settlement. Side Tracked had a small house 15. George Schilling's Minstrel 15; Carlina and Adams' Comedy co. 15-25.

CHICAGO.—THE GRAND (William T. Koss, manager): Gus Hogg, supported by a good co., presented Von Vonson 15; packed house 15.

CHICAGO.—GRAND OPERA HOUSE (C. W. Williams, manager): Von Vonson and Gus Hogg 15; small house, but deserved a large one. The Songbirds 15; Alabama 15.

CHICAGO.—PETER'S OPERA HOUSE (A. C. Goodwin, manager): Wilson's Theatre co. 15; good business. In Perkins 15; Side Tracked 15; By Wits Outwitted 15; Fabio Romani 15.

CHICAGO.—PETER'S OPERA HOUSE (E. L. Webster, manager): The Waiver of New York and Queen of Sheba 15; drew fashionable audience 15.—ITEM: Ross and her co. have been in the city since Thursday, having made the trip from San Francisco to this city without a stop.

CHICAGO.—DAVIS' OPERA HOUSE (H. F. Tate, manager): Walter Whitehead in The Merchant of Venice 15; large audience.

PORT WASHINGTON.—OPERA HOUSE: Kara Kendall in The Substitute 15; fair business. Spider and Fly 15.

CHICAGO.—MAISON OPERA HOUSE (H. L. Buckler, manager): Charles A. Leder, despite a severe cold, did a good business 15.

CHICAGO.—BUCKLEY OPERA HOUSE (P. W. Chamberlin, manager): Charles A. Leder in The Prime Winner 15; large audience. Kara Kendall in The Substitute received a cordial welcome from old admirers and some new ones 15. Alabama was presented by a strong co. 15; deserved a crowded house.

CHICAGO.—GRAND OPERA HOUSE (William Foster, manager): The Baldwin-Melville co. 15-25; good business.—PORTER'S OPERA HOUSE (William Foster, manager): True Blue 15, 15; large audience. Edwin Miller's Revue's friends, with an excellent co., gave a fine performance to large business 15. Alabama 15; By Wits Outwitted 15; Carleton Opera co. 15-25; Jarman 15; Aiden Birdict 15.

CHICAGO.—SOKKA OPERA HOUSE: Mrs. Alice Hanna Hancock, assisted by local talent, gave a literary and musical entertainment 15 to a good house. Half the proceeds were for the benefit of the public library.—COLUMBIA THEATRE (J. A. Finney, manager): Spokane Auditorium Orchestra 15; poor business.

CHICAGO.—WHITNEY OPERA HOUSE (H. C. Whitney, manager): Fast Mail 15; The Burglar Jan. 15.—ITEM: The Christmas Number is elegant and is having a large sale here.—Patti Ross and co. will spend Christmas week in Kansas City and also play one week's engagement there 15-25.

CHICAGO.—WHITNEY OPERA HOUSE (H. C. Whitney, manager): Fast Mail 15; The Burglar Jan. 15.—ITEM: The Christmas Number is elegant and is having a large sale here.—Patti Ross and co. will spend Christmas week in Kansas City and also play one week's engagement there 15-25.

CHICAGO.—WHITNEY OPERA HOUSE (H. C. Whitney, manager): Fast Mail 15; The Burglar Jan. 15.—ITEM: The Christmas Number is elegant and is having a large sale here.—Patti Ross and co. will spend Christmas week in Kansas City and also play one week's engagement there 15-25.

CHICAGO.—WHITNEY OPERA HOUSE (H. C. Whitney, manager): Fast Mail 15; The Burglar Jan. 15.—ITEM: The Christmas Number is elegant and is having a large sale here.—Patti Ross and co. will spend Christmas week in Kansas City and also play one week's engagement there 15-25.

CHICAGO.—WHITNEY OPERA HOUSE (H. C. Whitney, manager): Fast Mail 15; The Burglar Jan. 15.—ITEM: The Christmas Number is elegant and is having a large sale here.—Patti Ross and co. will spend Christmas week in Kansas City and also play one week's engagement there 15-25.

CHICAGO.—WHITNEY OPERA HOUSE (H. C. Whitney, manager): Fast Mail 15; The Burglar Jan. 15.—ITEM: The Christmas Number is elegant and is having a large sale here.—Patti Ross and co. will spend Christmas week in Kansas City and also play one week's engagement there 15-25.

CHICAGO.—WHITNEY OPERA HOUSE (H. C. Whitney, manager): Fast Mail 15; The Burglar Jan. 15.—ITEM: The Christmas Number is elegant and is having a large sale here.—Patti Ross and co. will spend Christmas week in Kansas City and also play one week's engagement there 15-25.

CHICAGO.—WHITNEY OPERA HOUSE (H. C. Whitney, manager): Fast Mail 15; The Burglar Jan. 15.—ITEM: The Christmas Number is elegant and is having a large sale here.—Patti Ross and co. will spend Christmas week in Kansas City and also play one week's engagement there 15-25.

CHICAGO.—WHITNEY OPERA HOUSE (H. C. Whitney, manager): Fast Mail 15; The Burglar Jan. 15.—ITEM: The Christmas Number is elegant and is having a large sale here.—Patti Ross and co. will spend Christmas week in Kansas City and also play one week's engagement there 15-25.

CHICAGO.—WHITNEY OPERA HOUSE (H. C. Whitney, manager): Fast Mail 15; The Burglar Jan. 15.—ITEM: The Christmas Number is elegant and is having a large sale here.—Patti Ross and co. will spend Christmas week in Kansas City and also play one week's engagement there 15-25.

CHICAGO.—WHITNEY OPERA HOUSE (H. C. Whitney, manager): Fast Mail 15; The Burglar Jan. 15.—ITEM: The Christmas Number is elegant and is having a large sale here.—Patti Ross and co. will spend Christmas week in Kansas City and also play one week's engagement there 15-25.

CHICAGO.—WHITNEY OPERA HOUSE (H. C. Whitney, manager): Fast Mail 15; The Burglar Jan. 15.—ITEM: The Christmas Number is elegant and is having a large sale here.—Patti Ross and co. will spend Christmas week in Kansas City and also play one week's engagement there 15-25.

CHICAGO.—WHITNEY OPERA HOUSE (H. C. Whitney, manager): Fast Mail 15; The Burglar Jan. 15.—ITEM: The Christmas Number is elegant and is having a large sale here.—Patti Ross and co. will spend Christmas week in Kansas City and also play one week's engagement there 15-25.

CHICAGO.—WHITNEY OPERA HOUSE (H. C. Whitney, manager): Fast Mail 15; The Burglar Jan. 15.—ITEM: The Christmas Number is elegant and is having a large sale here.—Patti Ross and co. will spend Christmas week in Kansas City and also play one week's engagement there 15-25.

CHICAGO.—WHITNEY OPERA HOUSE (H. C. Whitney, manager): Fast Mail 15; The Burglar Jan. 15.—ITEM: The Christmas Number is elegant and is having a large sale here.—Patti Ross and co. will spend Christmas week in Kansas City and also play one week's engagement there 15-25.

CHICAGO.—WHITNEY OPERA HOUSE (H. C. Whitney, manager): Fast Mail 15; The Burglar Jan. 15.—ITEM: The Christmas Number is elegant and is having a large sale here.—Patti Ross and co. will spend Christmas week in Kansas City and also play one week's engagement there 15-25.

CHICAGO.—WHITNEY OPERA HOUSE (H. C. Whitney, manager): Fast Mail 15; The Burglar Jan. 15.—ITEM: The Christmas Number is elegant and is having a large sale here.—Patti Ross and co. will spend Christmas week in Kansas City and also play one week's engagement there 15-25.

CHICAGO.—WHITNEY OPERA HOUSE (H. C. Whitney, manager): Fast Mail 15; The Burglar Jan. 15.—ITEM: The Christmas Number is elegant and is having a large sale here.—Patti Ross and co. will spend Christmas week in Kansas City and also play one week's engagement there 15-25.

CHICAGO.—WHITNEY OPERA HOUSE (H. C. Whitney, manager): Fast Mail 15; The Burglar Jan. 15.—ITEM: The Christmas Number is elegant and is having a large sale here.—Patti Ross and co. will spend Christmas week in Kansas City and also play one week's engagement there 15-25.

CHICAGO.—WHITNEY OPERA HOUSE (H. C. Whitney, manager): Fast Mail 15; The Burglar Jan. 15.—ITEM: The Christmas Number is elegant and is having a large sale here.—Patti Ross and co. will spend Christmas week in Kansas City and also play one week's engagement there 15-25.

CHICAGO.—WHITNEY OPERA HOUSE (H. C. Whitney, manager): Fast Mail 15; The Burglar Jan. 15.—ITEM: The Christmas Number is elegant and is having a large sale here.—Patti Ross and co. will spend Christmas week in Kansas City and also play one week's engagement there 15-25.

CHICAGO.—WHITNEY OPERA HOUSE (H. C. Whitney, manager): Fast Mail 15; The Burglar Jan. 15.—ITEM: The Christmas Number is elegant and is having a large sale here.—Patti Ross and co. will spend Christmas week in Kansas City and also play one week's engagement there 15-25.

CHICAGO.—WHITNEY OPERA HOUSE (H. C. Whitney, manager): Fast Mail 15; The Burglar Jan. 15.—ITEM: The Christmas Number is elegant and is having a large sale here.—Patti Ross and co. will spend Christmas week in Kansas City and also play one week's engagement there 15-25.

CHICAGO.—WHITNEY OPERA HOUSE (H. C. Whitney, manager): Fast Mail 15; The Burglar Jan. 15.—ITEM: The Christmas Number is elegant and is having a large sale here.—Patti Ross and co. will spend Christmas week in Kansas City and also play one week's engagement there 15-25.

CHICAGO.—WHITNEY OPERA HOUSE (H. C. Whitney, manager): Fast Mail 15; The Burglar Jan. 15.—ITEM: The Christmas Number is elegant and is having a large sale here.—Patti Ross and co. will spend Christmas week in Kansas City and also play one week's engagement there 15-25.

CHICAGO.—WHITNEY OPERA HOUSE (H. C. Whitney, manager): Fast Mail 15; The Burglar Jan. 15.—ITEM: The Christmas Number is elegant and is having a large sale here.—Patti Ross and co. will spend Christmas week in Kansas City and also play one week's engagement there 15-25.

CHICAGO.—WHITNEY OPERA HOUSE (H. C. Whitney, manager): Fast Mail 15; The Burglar Jan. 15.—ITEM: The Christmas Number is elegant and is having a large sale here.—Patti Ross and co. will spend Christmas week in Kansas City and also play one week's engagement there 15-25.

CHICAGO.—WHITNEY OPERA HOUSE (H. C. Whitney, manager): Fast Mail 15; The Burglar Jan. 15.—ITEM: The Christmas Number is elegant and is having a large sale here.—Patti Ross and co. will spend Christmas week in Kansas City and also play one week's engagement there 15-25.

CHICAGO.—WHITNEY OPERA HOUSE (H. C. Whitney, manager): Fast Mail 15; The Burglar Jan. 15.—ITEM: The Christmas Number is elegant and is having a large sale here.—Patti Ross and co. will spend Christmas week in Kansas City and also play one week's engagement there 15-25.

CHICAGO.—WHITNEY OPERA HOUSE (H. C. Whitney, manager): Fast Mail 15; The Burglar Jan. 15.—ITEM: The Christmas Number is elegant and is having a large sale here.—Patti Ross and co. will spend Christmas week in Kansas City and also play one week's engagement there 15-25.

CHICAGO.—WHITNEY OPERA HOUSE (H. C. Whitney, manager): Fast Mail 15; The Burglar Jan. 15.—ITEM: The Christmas Number is elegant and is having a large sale here.—Patti Ross and co. will spend Christmas week in Kansas City and also play one week's engagement there 15-25.

CHICAGO.—WHITNEY OPERA HOUSE (H. C. Whitney, manager): Fast Mail 15; The Burglar Jan. 15.—ITEM: The Christmas Number is elegant and is having a large sale here.—Patti Ross and co. will spend Christmas week in Kansas City and also play one week's engagement there 15-25.

CHICAGO.—WHITNEY OPERA HOUSE (H. C. Whitney, manager): Fast Mail 15; The Burglar Jan. 15.—ITEM: The Christmas Number is elegant and is having a large sale here.—Patti Ross and co. will spend Christmas week in Kansas City and also play one week's engagement there 15-25.

CHICAGO.—WHITNEY OPERA HOUSE (H. C. Whitney, manager): Fast Mail 15; The Burglar Jan. 15.—ITEM: The Christmas Number is elegant and is having a large sale here.—Patti Ross and co. will spend Christmas week in Kansas City and also play one week's engagement there 15-25.

CHICAGO.—WHITNEY OPERA HOUSE (H. C. Whitney, manager): Fast Mail 15; The Burglar Jan. 15.—ITEM: The Christmas Number is elegant and is having a large sale here.—Patti Ross and co. will spend Christmas week in Kansas City and also play one week's engagement there 15-25.

CHICAGO.—WHITNEY OPERA HOUSE (H. C. Whitney, manager): Fast Mail 15; The Burglar Jan. 15.—ITEM: The Christmas Number is elegant and is having a large sale here.—Patti Ross and co. will spend Christmas week in Kansas City and also play one week's engagement there 15-25.

CHICAGO.—WHITNEY OPERA HOUSE (H. C. Whitney, manager): Fast Mail 15; The Burglar Jan. 15.—ITEM: The Christmas Number is elegant and is having a large sale here.—Patti Ross and co. will spend Christmas week in Kansas City and also play one week's engagement there 15-25.

CHICAGO.—WHITNEY OPERA HOUSE (H. C. Whitney, manager): Fast Mail 15; The Burglar Jan. 15.—ITEM: The Christmas Number is elegant and is having a large sale here.—Patti Ross and co. will spend Christmas week in Kansas City and also play one week's engagement there 15-25.

CHICAGO.—WHITNEY OPERA HOUSE (H. C. Whitney, manager): Fast Mail 15; The Burglar Jan. 15.—ITEM: The Christmas Number is elegant and is having a large sale here.—Patti Ross and co. will spend Christmas week in Kansas City and also play one week's engagement there 15-25.

CHICAGO.—WHITNEY OPERA HOUSE (H. C. Whitney, manager): Fast Mail 15; The Burglar Jan. 15.—ITEM: The Christmas Number is elegant and is having a large sale here.—Patti Ross and co. will spend Christmas week in Kansas City and also play one week's engagement there 15-25.

CHICAGO.—WHITNEY OPERA HOUSE (H. C. Whitney, manager): Fast Mail 15; The Burglar Jan. 15.—ITEM: The Christmas Number is elegant and is having a large sale here.—Patti Ross and co. will spend Christmas week in Kansas City and also play one week's engagement there 15-25.

CHICAGO.—WHITNEY OPERA HOUSE (H. C. Whitney, manager): Fast Mail 15; The Burglar Jan. 15.—ITEM: The Christmas Number is elegant and is having a large sale here.—Patti Ross and co. will spend Christmas week in Kansas City and also play one week's engagement there 15-25.

CHICAGO.—WHITNEY OPERA HOUSE (H. C. Whitney, manager): Fast Mail 15; The Burglar Jan. 15.—ITEM: The Christmas Number is elegant and is having a large sale here.—Patti Ross and co. will spend Christmas week in Kansas City and also play one week's engagement there 15-25.

CHICAGO.—WHITNEY OPERA HOUSE (H. C. Whitney, manager): Fast Mail 15; The Burglar Jan. 15.—ITEM: The Christmas Number is elegant and is having a large sale here.—Patti Ross and co. will spend Christmas week in Kansas City and also play one week's engagement there 15-25.

CHICAGO.—WHITNEY OPERA HOUSE (H. C. Whitney, manager): Fast Mail 15; The Burglar Jan. 15.—ITEM: The Christmas Number is elegant and is having a large sale here.—Patti Ross and co. will spend Christmas week in Kansas City and also play one week's engagement there 15-25.

CHICAGO.—WHITNEY OPERA HOUSE (H. C. Whitney, manager): Fast Mail 15; The Burglar Jan. 15.—ITEM: The Christmas Number is elegant and is having a large sale here.—Patti Ross and co. will spend Christmas week in Kansas City and also play one week's engagement there 15-25.

CHICAGO.—WHITNEY OPERA HOUSE (H. C. Whitney, manager): Fast Mail 15; The Burglar Jan. 15.—ITEM: The Christmas Number is elegant and is having a large sale here.—Patti Ross and co. will spend Christmas week in Kansas City and also play one week's engagement there 15-25.

CHICAGO.—WHITNEY OPERA HOUSE (H. C. Whitney, manager): Fast Mail 15; The Burglar Jan. 15.—ITEM: The Christmas Number is elegant and is having a large sale here.—Patti Ross and co. will spend Christmas week in Kansas City and also play one week's engagement there 15-25.

CHICAGO.—WHITNEY OPERA HOUSE (H. C. Whitney, manager): Fast Mail 15; The Burglar Jan. 15.—ITEM: The Christmas Number is elegant and is having a large sale here.—Patti Ross and co. will spend Christmas week in Kansas City and also play one week's engagement there 15-25.

CHICAGO.—WHITNEY OPERA HOUSE (H. C. Whitney, manager): Fast Mail 15; The Burglar Jan. 15.—ITEM: The Christmas Number is elegant and is having a large sale here.—Patti Ross and co. will spend Christmas week in Kansas City and also play one week's engagement there 15-25.

CHICAGO.—WHITNEY OPERA HOUSE (H. C. Whitney, manager): Fast Mail 15; The Burglar Jan. 15.—ITEM: The Christmas Number is elegant and is having a large sale here.—Patti Ross and co. will spend Christmas week in Kansas City and also play one week's engagement there 15-25.

CHICAGO.—WHITNEY OPERA HOUSE (H. C. Whitney, manager): Fast Mail 15; The Burglar Jan. 15.—ITEM: The Christmas Number is elegant and is having a large sale here.—Patti Ross and co. will spend Christmas week in Kansas City and also play one week's engagement there 15-25.

CHICAGO.—WHITNEY OPERA HOUSE (H. C. Whitney, manager): Fast Mail 15; The Burglar Jan. 15.—ITEM: The Christmas Number is elegant and is having a large sale here.—Patti Ross and co. will spend Christmas week in Kansas City and also play one week's engagement there 15-25.

CHICAGO.—WHITNEY OPERA HOUSE (H. C. Whitney, manager): Fast Mail 15; The Burglar Jan. 15.—ITEM: The Christmas Number is elegant and is having a large sale here.—Patti Ross and co. will spend Christmas week in Kansas City and also play one week's engagement there 15-25.

CHICAGO.—WHITNEY OPERA HOUSE (H. C. Whitney, manager): Fast Mail 15; The Burglar Jan. 15.—ITEM: The Christmas Number is elegant and is having a large sale here.—Patti Ross and co. will spend Christmas week in Kansas City and also play one week's engagement there 15-25.

CHICAGO.—WHITNEY OPERA HOUSE (H. C. Whitney, manager): Fast Mail 15; The Burglar Jan. 15.—ITEM: The Christmas Number is elegant and is having a large sale here.—Patti Ross and co. will spend Christmas week in Kansas City and also play one week's engagement there 15-25.

CHICAGO.—WHITNEY OPERA HOUSE (H. C. Whitney, manager): Fast Mail 15; The Burglar Jan. 15.—ITEM: The Christmas Number is elegant and is having a large sale here.—Patti Ross and co. will spend Christmas week in Kansas City and also play one week's engagement there 15-25.

CHICAGO.—WHITNEY OPERA HOUSE (H. C. Whitney, manager): Fast Mail 15; The Burglar Jan. 15.—ITEM: The Christmas Number is elegant and is having a large sale here.—Patti Ross and co. will spend Christmas week in Kansas City and also play one week's engagement there 15-25.

CHICAGO.—WHITNEY OPERA HOUSE (H. C. Whitney, manager): Fast Mail 15; The Burglar Jan. 15.—ITEM: The Christmas Number is elegant

[CONTINUED ON PAGE 12]

CONVANT BRASS.—Mr. Harrison may be dressed in case of the American Theatrical change, etc. Broadway.

FACTS ABOUT THE MADISON SQUARE

At intervals during the past year the daily newspapers have purported to give accounts of the situation respecting the lease, old and new, of the Madison Square Theatre. None of these accounts have been anywhere near the truth. It remains for *The Mirror* to tell the whole story in detail.

The Madison Square has been the subject of much negotiating between the parties owning it, the parties holding the lease of it, and the parties at present occupying it. The owners of the ground are the Enos; the bricks and mortar belong until Oct. 1 next to the Mallorys; the party holding the lease is A. M. Palmer, and the parties occupying the theatre are Hoyt and Thomas.

Two years ago Mr. Palmer moved out of the theatre and Mr. Hoyt moved in, on terms as follows: Mr. Palmer was to supply the theatre and the attachés with certain advertising, and Hoyt and Thomas were to supply the other things necessary to make up their entertainments. The receipts were to be equally divided. Hoyt and Thomas guaranteed Mr. Palmer that his share should always be enough to pay all his outgo, and enough over to give him a certain profit of at least \$7,500 a year.

The first piece done under this arrangement was *A Trip to Chinatown*. It was enormously successful, running two whole years, and each of the parties made large sums of money. So great were their profits, in fact, that the cupidity of all the other persons connected with the theatre and not sharing in those profits was greatly excited.

The lease of Mr. Palmer will expire next October, and Hoyt and Thomas, desiring to make another arrangement with that gentleman—to whom they were, indeed, both bound by contract in any renewal of the lease—asked him to get a renewal of the same. This he tried to do, but he discovered presently that the owners of the property, the Enos, thought they had a right to share in the profits of Hoyt and Thomas, and were determined to have them for tenants without the intervention of a third party.

Then began a series of manipulations which, so far as appears at present, has resulted in the complete discomfiture of the manipulators.

The theatre, refused to Mr. Palmer, was rented by Mr. Enos (or pretended to be rented) to A. B. Darling, of the Fifth Avenue Hotel. Mr. Darling tried to rent it to Hoyt and Thomas—in reality, as is supposed, for Mr. Enos—but found himself balked by an ugly provision in the contract of those gentlemen with Mr. Palmer.

Various schemes were tried to get around this provision but it was tough and Mr. Hoyt was honest. So that didn't work. Finally a sum of money was offered to Mr. Palmer if he would abrogate his rights in the matter. He consented and took the money. Then Hoyt and Thomas applied for the theatre and discovered that Mr. Darling wanted an advance over the present rental of \$15,000 a year, making the total rent of the smallest theatre in the city \$35,000.

The theatre proper stands on Mr. Enos's ground. The entrance, the dressing-rooms, the carpenter's shop, etc., stand on ground owned by Lloyd Phoenix. This part of the theatre has also been an embarrassment. Mr. Enos wants to buy it, but he will not pay Mr. Phoenix's price for it. M. H. Mallory, desiring also to have a hand in the pool, took time by the forelock and some time ago secured a lease of that portion of the property from Mr. Phoenix. So the Darling-Eno combine thought they would shut out Mr. Mallory, and they actually had surveys made and plans filed in the Building Department for a new entrance to the theatre through the Fifth Avenue Hotel. This counter-move alarmed Mr. Mallory and he gave up his lease.

When Hoyt and Thomas finally went to Mr. Darling and told him they were ready to take the house, they were met, as is stated above, with the staggering price of \$35,000, or leaving out the Phoenix entrance, \$30,000.

It is scarcely necessary that this gave them pause. Business with A Temperance Town has not been good. Times are hard. Everybody feels the depression. Yet the landlord stuck out for this enormous price. Hoyt and Thomas weakened. They declared they did not want the theatre. They asked Mr. Palmer to give them back their money. He did it. And the Madison Square Theatre is still without a tenant for the years following October, 1904.

Whether, in the end, Mr. Palmer will get the house, or Mr. Mallory will get it, or Hoyt and Thomas, after all, will have it; or whether it will be turned into a kitchen for the Darling caravansary, is known only to the gods and to—Eno.

BURNED A MANAGER

The Summer residence of George W. Lederer, at Larchmont, was broken into and robbed by two tramps several days ago. The property taken was valued at about \$700. The thieves were arrested at Greenwich, Conn., with some of the property, and on them were found several bunches of keys. They gave the names of John Williams and John Dougherty, and had evidently entered other houses on the Sound. They admitted having robbed the Lederer place, and said they remained in the house two days. Mr. Lederer's family had removed for the Winter to New York.

THE CASINO CONTROVERSY.

Another step in the litigation over the Casino will be taken to-morrow, when the counsel for ex-Judge Arrous, trustee for the bondholders, will apply to the Supreme Court for permission to foreclose on the \$100,000 mortgage, the interest, now long overdue, not having been paid. This amounts to \$4,500, and it is said that unless it is secured by Canary and Lederer their lease of the Casino will be endangered.

PROCTOR AND MANTELL.

Robert Mantell advertises in last week's *Mirror* that he will be henceforth under his own management. As it was presumed that he is under a five years' contract binding him to the management of Proctor and Turner, of which two years have elapsed, the advertisement was a surprise.

Manager F. F. Proctor said to a *Mirror* reporter: "Mr. Mantell is still under the management of Proctor and Turner. He has been behaving in a most erratic way. He has held a share of our money. He also owes me personally about \$2,500. Then there is two or three thousand dollars my firm has paid out in the way of plant for Mr. Mantell's productions. The very costumes he and his company are wearing belong to Proctor and Turner."

"For more than a month Mr. Mantell has failed to forward money due us. He does not make any statements. Some weeks ago Howe and Hummel informed me that Mr. Mantell had engaged them to help him break his contract with Proctor and Turner. I referred them to Judge Dittenhoefer, our attorney. Mr. Turner left town several days ago to join Mantell's company."

"Mantell has made money right along this season. I suppose he thinks he can cut us out of it and make all the money himself. That is a way stars have sometimes. They get away on the road by themselves. Our representative with the company, John Martin, has not upheld our interests. Mantell asserts that we have not booked him right. We have done everything for the best."

"I have telegraphed to managers at theatres at which Mantell is to play not to give him anything from the box-office without a written order from Proctor and Turner. With regard to the booking, we have booked Mantell's tour away ahead, but he does not know where. This matter will be settled in short order."

Proctor and Turner got out an injunction restraining Mr. Mantell from touching last week's receipts.

For some time past Mr. Mantell has been dissatisfied with Proctor and Turner's management of his business, and he, no doubt, has reasons of his own to advance for the course he has pursued. Mr. Mantell's side of the controversy has not yet been received.

MACKAYE'S SPECTATORIUM.

Steele Mackaye was in poor health during last Summer, and the disappointment over the failure of his magnificent spectatorium plan for the World's Fair perhaps influenced his physical condition. His friends say, however, that Mr. Mackaye's vindication, from an artistic standpoint, will soon be known. What is called the spectatorium, a reduced form of his great spectatorium, is approaching completion in Chicago. It is being erected on the site and practically within the walls of the Chicago Fire Cyclorama building, on Michigan Avenue. The whole thing will illustrate Mr. Mackaye's novel ideas of theatrical effect. Miniature railroad tracks beneath and above the stage will accommodate trucks on which will move scenery and illuminants, the latter being intended among other things to display the natural movement of the sun and moon in illumination. Instead of flat canvas, the scenery is modeled so as to really represent the pictures of localities that will illustrate the spectacle of *The World Finder*. Frederic Archer is said to be preparing the music that will go with the exhibition. Many of the original stockholders in Mr. Mackaye's greater scheme are interested in the present undertaking. It is expected that the spectacle will be ready some time in January.

AMATEURS AT THE BERKELEY.

The Students' Dramatic Club, an organization of amateurs, appeared at the Berkeley Lyceum on Tuesday night last in a farce entitled *Three Hats*, adapted by Arthur Shirley from Les Trois Chapeaux by Hennequin, the author of *Pink Domino*. The adapter transferred the scene to London, but he has notably preserved the Gallic wit of the piece. The plot, which is quite ingenious, plays about three hats of men. One of these men, after a night off with friends, gets the hat of his friend and guest, a young man who is secretly married to the daughter of a man who happens at the same dinner to get the hat of his unknown son-in-law, who, on his way home, gets into a scrimmage with a man who thinks he is engaged to the married young woman. This mixture of hats results in most amusing complications, but in the end the hats are all returned to their owners, the secret marriage is forgiven, a husband and wife are reconciled, and all other misunderstandings are happily solved. The farce was creditably played by Powhatan R. Robinson, Walter P. Robertson, George A. Kelley, Harry Anderson, Frank A. Condon, Madeleine Eaton, Adeline Rice-Robinson, Elizabeth W. King, and Evangeline M. Lent.

ELVIRA FRENCIELLI.

The picture on the first page this week represents Elvira Frencelli, a soprano who has won praise in comic opera on the road. Miss Frencelli was born in the Argentine Republic in 1872. She inherited musical ability, and studied with her father, who has been a conductor of grand opera and for the past ten years a teacher of singing in this city, he being connected with the Conservatory of Music conducted by Mrs. Thurber. Miss Frencelli has this season sang with great success the prima donna role of Violet in *The Little Tycoon*, having appeared in it seventy-two times in eleven weeks. She speaks English, Spanish, Italian, and French, is a conscientious artist, and has an engaging stage manner as well as a fine voice and method.

If you want play books, photographs, or popular songs, send stamp for catalogue to Supply Department, New York Dramatic Mirror.

REMARKS BY MISS BELLWOOD.

A *Mirror* reporter saw Bessie Bellwood, the London concert hall singer, after her performance at Koster and Bial's the other night, and found her willing to talk about her first impressions of this country and her career in England.

"I hope that the public will not judge me by my performances of the last few nights," she said, "because, as you can see, I have such a severe cold that I ought not to be out of my room. I can sing when I am well, but so far this week I have hardly been able to make a sound. I think the change of climate is much worse for an Englishman coming to this country than for an American going over to England. The change seemed most attractive to me at first. I said, this is New York with a sky over it, and it is a great improvement on our foggy London. I soon found, though, that the cold, bracing air does not mix well with the heat of your houses and theatres. The result is that I have almost entirely lost my voice."

"Were you very nervous about your first appearance here?"

"Well, I should say so! When everything bright and clever that we hear on our stage comes from America! I was more than pleased with my reception on Monday evening, however, and I could ask nothing better than to have a continuation of just such audiences. They were very kind and very encouraging to me, a stranger. I was not at all sure now I should be received here; in fact my maid has the money for our return fares sewed into the waist of her dress in case of an emergency."

"How do you like Koster and Bial's, and how do you think it compares with the music halls of London?"

"There isn't a music hall abroad that I have seen that can compare with it. It is a place of which New York should be proud."

"I am to be here three months; then I shall return to fill engagements abroad. All my songs, by the way, are my own and are copyrighted."

UNDER THE BLACK FLAG.

Smith Turner writes from Wichita, Kans., to inform *The Mirror* of a practical company called the Sadie Raymond company that is operating in that State. They play *Harbor Lights*, *The Old Homestead*, and *A Texas Steer*. Managers should refuse to book this company.

Joe W. Spears, business manager of the New Ninth Street Opera House, Kansas City, Mo., sends to *The Mirror* a letter written to the advertising agent of that house from Atlantic, Ia., by one F. M. Brown, signing himself as of the "Acme Dramatic company, Plattsmouth, Neb.," as follows: "Dear Sir: Did you save any pick-ups of *The White Slave*? If so, I will give you 2c. for 1/2 and one sheets straight, and 10c. each for three sheets. If you have any, send them to Plattsmouth, Neb., C. O. D., and I will take them out the moment they come and you will have your money within twenty-four hours." The Acme Dramatic company is evidently pirating *The White Slave*, and thus hopes to get its printing second-hand. Reputable managers will look out for these flyers of the black flag.

No piracy that has come to the attention of *The Mirror* can compare for boldness and disregard of the owner's rights with one committed last week in Wilkesbarre, Pa., where a company under the management of one Wait played at Music Hall Stuart Robson's *The Henrietta*. In the *Scranton Republican* appears a notice of this presentation of the play which commends the acting in detail and says of the principal role: "Mr. Fielding's Ceddie Armstrong was the hit of the evening. His reproduction of Stuart Robson's voice, inflection, punctuation, and even his carriage, was a triumph of impersonation." It would ordinarily be bad enough for a manager to steal another's play, but when an actor is employed to personate the actor himself in a stolen vehicle, insult is added to the theft. The manager of Music Hall should have known better than to have had a hand in this piracy.

A telegram to *The Mirror* from Lincoln, Neb., states that Paige's Players announced My Partner and The Private Secretary for performance there last week, claiming to have authority to perform both plays. The claim is unfounded.

KLAW AND ERLANGER'S EXCHANGE.

Messrs. Klaw and Erlanger have been obliged to keep their exchange open during the past month until twelve o'clock at night, on account of the many changes in time that have taken place. In the last two weeks they have booked for next year the routes of Joseph Jefferson, Marie Jansen, The Country Circus, Rice's Surprise Party in 1492, Roland Reed, Sol Smith Russell, Dennan Thompson's Two Sisters company, Rose Coghlan, Warde and James, William H. Crane, The Prodigal Father, Katie Emmett, in addition to which they have had the complete making of the Southern tours of Hoyt's Trip to Chinatown, Texas Steer, and Temperance Town, Rosenquest and Arthur's Blue Jeans company, Rosenquest's Comedy company, headed by Barney Ferguson, The Ensign, In Old Kentucky, and The County Fair. A double force of stenographers is at work at all times in the exchange, and they are able to make a first-class company a complete route inside of one week, so thoroughly have they systematized their business. Their copy books show that 4,500 letters have been written from their offices during the past two weeks.

A THEATRE BURNED.

The Opera House at Port Huron, Mich., managed by L. T. Bennett, the correspondent of *The Mirror* in that city, was burned last Friday night.

SAID TO THE MIRROR.

WILLIAM S. MOORE: "After" completing her engagement in Venus in Boston, my young and pretty star Annabelle opens this week at the Auditorium in Philadelphia. I fully expect her to create a sensation there."

EDWARD FAVOR: "A lawyer who, as it appeared, saw my name in the programme at Palmer's, called on me last week. He told me he came from Concord, N. H., where he is settling the estate of a man named Favor, who left no heirs. The lawyer thought I might be the long-lost son we read about. I shall of course attempt to demonstrate that I am."

GEORGE WELBY: "I have had one or more of my companies in almost every State in the Union this season. I have taken more money from Texas than from anywhere else."

EMMA CALVÉ: "I was so nervous when I appeared in *Carmen* at the Metropolitan Opera House on Wednesday night that my knees trembled as I stood on the stage. was not until the third act that I became myself. It is always an ordeal for a singer to appear before what is to her a foreign audience—even when it is kindly, as is that at the Metropolitan. I find that New York musical critics are not bound down by conventionalities and traditions as are many I could name. They do not seek to put an artist at once into comparison with some one else that has once upon a time played the same part in a different way."

JANE HADING: "Oscar Wilde has made a French version of *Lady Windermere's Fan*. He wishes me to produce it in Paris, but I shall not do so. He wanted me to play Mrs. Erlynne, the mother. It seems to me to be too old for me."

RALPH EDMUNDS: "It was never generally known that poor Bizet, the composer of *Carmen*, had very little means at his command, and, to earn enough to keep the wolf from the door, spent all his time making piano scores of the operas of Halevy, Meyerbeer and others."

MARK MURPHY: "On Christmas night at Poughkeepsie Chief of Police McCabe will give a banquet to Mike Kelly, the \$10,000 prize beauty, baseball player, who is playing juvenile roles in my company. I shall be there."

BERT WHITNEY: "My father, C. J. Whitney, fractured his hip ten days ago. Owing to his rugged constitution, the doctor says he will be as well as ever in a month. I shall be back in Detroit by the time *The Mirror* is out. I have been in New York on business connected with my father's circuit."

JOHN SPRINGER: "I have sold all my interest in the Springer Lithograph Company. For a few weeks I shall rest on my oars. Shall I go into the show printing business again? There is no law against it."

R. N. SILVER: "I am revising *The Hustler* for next season. Only the title will be left. Since the piece came into existence it has had three authors—Low Rosen, Scott Marble and myself. John Kernell, now the star of the piece, will head a new farce comedy next year."

FRANK DUBRE: "The policy of vandals and opera inaugurated by Manager Kraus at the Imperial Music Hall will continue indefinitely. The production following *Hansel and Gretel* will be a travesty on the Hawaiian situation. It will be entitled *Queen Lil*."

ST. PAUL SISTERS: "We are now touring through Illinois. The bad times have affected our business, as they have that of everybody else, but we are more than holding our own. We hear things are picking up in the West and we shall veer in that direction."

JENNET SCHUMAN (of Peck's Bad Boy company): "I notice that it is claimed in *The Mirror* that Della Fox has the smallest foot in the profession and that Charles A. Loder claims that distinction for Mina Genell, of his company. Will you kindly give me a share of this distinction? I wear a child's 12 1/2 shoe. I have been in the profession since a child and I have never run across a foot smaller than mine. If you will kindly give this fact due prominence, I shall be greatly obliged."

SALLY COHEN RICE: "There has been a great deal of controversy as to whether Della Fox or Mina Genell, of Charles A. Loder's company, has the smallest foot in the profession. I think I have a smaller foot than either of them: it is a 12 1/2 child's. If there are others, I stand willing to be defeated."

S. T. KING: "The outlook for Tim Murphy's tour next season, under my management, is bright. I have booked a forty weeks' season, covering the best theatrical territory. I have engaged for Mr. Murphy's support Samuel Reed, prominent in *De Wolf Hopper's* company for several seasons; Dorothy Sherrod, Lorraine Drews and Clara Thorpe."

THROUGH CARS TO NEW ORLEANS.

Among the many important improvements in the Baltimore and Ohio Railroad train service is the addition of through Pullman Sleeping Cars from New York to New Orleans, via Philadelphia, Baltimore, Washington, and the famous Shenandoah Valley route, passing through Roanoke, Knoxville, Chattanooga and Birmingham. The train leaves New York daily at 5:00 p. m., Philadelphia, 12th and Market Sts., 7:22 p. m., and 24th and Chestnut Sts., 7:38 p. m., reaching Roanoke at 7:50 a. m., Knoxville, 3:52 p. m., Chattanooga, 5:00 p. m., Birmingham, 11:13 a. m., and New Orleans, 12:45 p. m.

This train is very handsomely appointed, being vestibuled throughout, and has Dining Car service New York to Chattanooga. At Washington a Pullman Sleeping Car, which runs through to Memphis, is added to the train.

All trains of Baltimore and Ohio Railroad leave New York from station foot of Liberty Street.

That old favorite, The Leader, was given at the Lyceum this afternoon and evening to good houses. Annie Lewis is the star, with a fine company.

Barney Ferguson in McCarthy's Mishaps filed Jacobs'.

The Star had its usual Monday afternoon crowd, and was filled to-night. Sam Devers and his company are the bill. New York Stars follow.

The Christmas Mirror was a dandy, and it had a big sale here.

Manager Turner, of Proctor and Turner, swooped down upon Robert Mantell last week and began suit against him for breach of contract. Mantell's motion for a receiver will be heard to-morrow.

The Opera House orchestra presented Manager Hartz with a handsome diamond-studded charm as a mark of their esteem.

Andrew J. Seymour, the mind-reader, gave two exhibitions at the Lyceum yesterday.

National Lodge, K. of P., take a benefit at the Star week of Jan. 8.

WILLIAM CRASTON.

PITTSBURGH.

The Smoky City gave Holiday Stumpers to Popular Attractions—4 Shows off for the Year.

(Special to The Mirror.)

PITTSBURGH, Dec. 25.

Charley's Aunt, first time here, was greeted by an excellent house this afternoon.

James O'Neill, in Monte Cristo, attracted a large house.

Eight bells crowded the Grand Christmas matinee.

Harris' Theatre has The Pay Train for its attraction this week.

A Dark Secret drew an excellent house at the Palace.

A benefit performance was given at the Duquesne on Friday by the companies then here. It netted \$247.50 for the poor of the city.

Manager Gulick, of the Bijou, has been to Chicago. He returned this morning.

E. J. DANNIELLY.

NEW THEATRE OPENED.

(Special to The Mirror.)

QUINCY, Ill., Dec. 25.—Rhés opened the new Empire Theatre last night. The star and company received an ovation. The receipts were \$1,700.

STRASBERG.

McCONNELL'S CHRISTMAS CHAT.

"After reading the Christmas Mirror," said Will McConnell to a Mirror reporter, "I must say I cannot take a dark view of things. To be sure, some of the weak fish in the theatrical sea have suffered a good deal of late. But that is not a new sensation for them. There are lots of companies that go out only to come in. They require a change of scene. Broadway has become monotonous. They have exhausted its shops windows. They want to visit other cities, at the expense of actors and lithographers."

"But the good, strong, representative attractions, like David Henderson's, T. Henry French's, Abbey's, Schofield and Gray's, Shore Acres, Fanny Davenport, E. S. Willard, Richard Mansfield, Nat C. Goodwin, Hermann, Modjeska, Wilson Barrett, De Wolf Hopper, Thomas Q. Seabrooke, have no reason to complain very much. They give the public the worth of its money."

"The point is," continued Mr. McConnell, "that no one will buy a coat simply because it is marked at eighty cents. They wouldn't have it any price; they would rather go without it. It's that way with the theatregoing public just now; it has so much to spend, and the first-class companies get it this season. Not one of the attractions I have mentioned has not played to as much so far this season as to the same time last season."

"Next season, by the way, ought to be a tussle-top. The fact that many whole-sale dealers have set their stock to run down to almost nothing, indicates that it is only a question of weeks before the mills are running to their utmost capacity."

"I do not pretend that this will improve theatrical affairs at a jump; but by Fall everybody will have money to burn without the World's Fair as a furnace."

"To show you how widely The Mirror is read, now as always, your New Orleans correspondent said two weeks ago that Henry Greenwall had just left for New York. Now, as it happened, Mr. Greenwall unexpectedly at the last moment, postponed the trip. But the article in The Mirror brought no less than two hundred callers to the American Exchange asking to see Mr. Greenwall. At first I thought it was a practical joke, but I have changed my mind. The worst of it is, the visitors depart with the remark that they would rather believe The Mirror than me. I can't blame them."

A GOODFRIEND TALKS.

"The statement telegraphed from Cincinnati to the New York Herald that I have been in charge of the Fay Templeton Opera company's business affairs since David Powers retired, is absolutely untrue and misleading," said S. Goodfriend to a Mirror reporter. "Charles L. McLellan is entitled to the distinction of being the manager in absolute control of all monetary affairs since Powers quit. I have simply struggled along as advance representative. I do not care to speak in detail of the affairs of the company. I trust I shall not be forced into the position of doing so. With regard to Miss Templeton, I can say nothing that is not complimentary, both as to her performances and her attitude towards the management and company."

HARRIED DURING THE PLAY.

Thursday night, during the performance of the Boston Comedy company at Wapahanna, O., in the City Opera House, Harry G. Woodward and Catherine Warner, members of the company, were married by the Rev. C. H. Houser, of the Presbyterian Church of the city. The Opera House was crowded.

A GOOD INVESTMENT.

To the Publisher of the Dramatic Mirror:

Dear Sir,—I never invested money to better advantage than the \$50 I paid for my advertisement in the Christmas Mirror. The time and trouble I am offered for next season for Miss Bindley in The Captain's Mate are simply wonderful. I have a regular deluge of mail—all on the strength of my Christmas advertisement. Very truly yours,

CHARLES F. DITTMAR.

DEC. 19, 1923.

OBITUARY.

On a page of The Mirror that went to press on Saturday a note was made of the fatal illness of Henry Pettitt, who died in London on Sunday evening of typhoid fever. Mr. Pettitt was born at Smethwick, near Birmingham, England, about forty-five years ago. His father was a civil engineer and a novelist. Young Pettitt began his connection with the theatre as an actor at an early age. Turning his attention to playwriting he sold his first piece, Golden Fruit, to the Pavilion Theatre for £5. He next collaborated with Paul Merritt, and their British Born was successfully produced at the Grecian. Pettitt traveled with this play, and afterward with various companies. During his travels he married Annie Read, an actress. Upon his return to London Pettitt became treasurer of the Grecian Theatre, and entering into a partnership with George Conquest, they produced a series of strong melodramas, of which Queen's Evidence is a striking example. Mr. Pettitt wrote The Black Flag, in collaboration with Merritt he produced a number of successful plays. He came to this country in 1880, and on his return to England produced the pantomime King Frolic. For the Hanlon-Lees he wrote The Nabob's Fortune and a new version of Le Voyage en Suisse. In this country he brought his noted lawsuit over the World, and exposed a very clever fraud and secured a reversal of the "memorizing" decision that had figured as a precedent since Laura Keane's case of Our American Cousin. On his return to England, Mr. Pettitt produced at the Adelphi Taken From Life. For some time before his death, Mr. Pettitt had been associated with Sir Augustus Harris, under whose management his plays have been produced at the Drury Lane Theatre. The Prodigal Daughter, which has just closed a successful run at the American Theatre in this city, is by Pettitt and Harris, as is also A Woman's Revenge, which was recently produced in London. Hands Across the Sea was written by Pettitt and Sims. Among Pettitt's other works are In the Banks, Harbor Lights, Faust Up to Date, and A Million of Money.

Carrie Reynolds died on Saturday at her home in this city of disease of the spine. She was twenty-nine years of age. Until three weeks ago she was a member of the Jennie Veerman company. She was married to Charles Tingay while in England with Minnie Palmer several years ago.

Mrs. Harriet Lydia Albee died suddenly on Dec. 22, at her residence, 64 Warren Avenue, Boston. Mrs. Albee was the mother of Portia Albee Lewis, formerly of the Boston Museum stock company, but more recently with The Soudan company. The funeral which took place from the residence of the deceased on Sunday, was conducted by the Rev. James Reed.

Mrs. Eliza Hooker Gillette, widow of United States Senator Francis Gillette, died in Hartford, Conn., on Dec. 16, aged eighty years. Two of the deceased's sons died in the war as officers of Connecticut regiments, and three children survive her—William H. Gillette, the playwright, ex-Representative Edward Gillette, of Iowa, and Mrs. George H. Warner of Hartford.

Leslie Powell, the husband of Amy Leslie, the prima donna, died in Chicago on Dec. 14. Mrs. Powell, who is a member of A Turkish Bath company, was apprised of her husband's critical illness by telegraph, and was with him at the time of his death. The deceased was not a member of the profession.

Mrs. Hattie E. Ingraham, mother-in-law of E. T. Stetson, manager of the Grand Opera House, Newark, N. J., died suddenly in Miner's Theatre in that city last Friday night. She was attacked with heart spasms and carried to a private box, where she expired. Her daughter, Mrs. Stetson, was with her.

STAGE CHILDREN'S CHRISTMAS.

The annual festival of the stage children was held in Tammany Hall on Sunday night. The entertainment earlier in the evening by the tots introduced a number of extremely clever little actors, singers, and dancers. All the youngsters received appropriate presents from the Christmas tree, and they enjoyed a feast, also. Dancing occupied the elders until a late hour after the children had gone to their homes. The affair was eminently successful.

It was announced last week that Henry Irving had secured the English rights to Stevenson's Dr. Jekyll and Mr. Hyde and that he would appear in that dual role in London on his return. It was learned that Mr. Irving had long owned these rights, and that he had half a dozen plays on the story, but that none he had yet seen had suited him. His manager, Bram Stoker, said: "Of course if Mr. Irving gets a good play he will produce it. When he returns to London he will do Faust and King Arthur."

Al Hayman, who will adopt the ten-cent tax on complimentary admissions to his theatre in the West for the benefit of the Actors' Fund, has induced Manager Burton, of Salt Lake City, to do likewise.

CUES.

George Trader has been engaged to play Charley in Charley's Aunt during the run of the piece in New York.

George Staley's Antony the Trumpeter closed week before last. The company's fares were paid to New York.

The Soudan is at the Empire Theatre, Philadelphia, where it will end its season this week.

On Friday last in the Court of Common Pleas Ida Leon secured a divorce from Gerard Leon, a clown and acrobat.

Claude Kyle sailed for St. Johns, N. F., on Saturday, having changed his plan to spend the rest of the season on his farm.

Last week a jury in the United States District Court acquitted H. Quintus Brooks of the charge circulating an edition of Broadway to which Anthony Comstock took exception.

Walter Damrosch and his orchestra have patched up matters. The musicians will play and Hegner, the foreign cellist, will appear but only as a soloist.

Albert R. Haven, the playwright, has brought suit in Rochester against Sol Smith Russell. He sues for \$2,000—twenty weeks' royalty on a play called An American.

Mrs. Robert Hilliard has brought suit for divorce against her husband on the statutory grounds.

Frank A. Connor is seriously ill with congestion of the lungs.

J. Frank Sherry has gone to Providence, R. I., to spend the holidays, but will return to the city after New Year's.

Fay Templeton's birthday occurs on Christmas. She passed it in New York.

The aldermen of Rochester have adopted an ordinance taxing theatres and amusement places in that city \$100 per year each.

Frank Wills, of the Two Old Cronies company, was in Philadelphia on Saturday. He is rehearsing a new piece called The Liberty Belle, the incidents being taken from society as found in the village of Liberty, Pa.

Norma Wills, late leading lady of the Two Old Cronies company, is at her home in Brooklyn.

Mrs. Bertha Fleishman, widow of the late Israel Fleishman, of the Walnut and Park theatres, Philadelphia, is again able to be about, and is sometimes seen in the stage box at the Walnut. She has been very low with night's disease, and for a long time her condition was desperate.

Millie Kilmer, once a handsome copy-press in the hall, of George W. Smith, years since at the Central, Philadelphia, & frequently seen at the different theatres in New York City. She married Jacob Ridgway, a many times millionaire.

Amanda Fabris, the Erminie of Francis Wilson's company, called upon Lulu Glaser, the Jettie of the same company, at her hotel on Thursday last in Philadelphia, and presented the pretty artist, with a life-size doll. It was arrayed in most expensive costume.

On Friday the students of the Lawrence School of Acting presented Edwin Sarsou Lawrence with a handsome brass inkstand and a gold mounted umbrella.

Mabel Eaton has been rehearsing her company in La Belle Russe at the Fifth Avenue Theatre the past week. Helen Ridgway will take the place of Annie Allen in the company. Fred R. Giles will act as press agent and William Gammon as programmer. David Belasco will conduct rehearsals this week.

The starring tour of Ellen Voekey will begin on Jan. 6. The company is almost complete. The following people have signed: E. I. Mack, Henry P. Dixon, H. V. Riley, Richard Bohler, J. Howard Harding, Little Stella Wood, Miss K. M. Wood, May A. Bell, and Arabella Gold. Miss Voekey will present Alone in London.

There was a report yesterday that Marshall H. Mallory had secured the new lease of the Madison Square Theatre for ten years. The complications regarding the Madison Square transactions are described in another column of this issue of The Mirror.

The Leather Patch will follow the Old Lasender revival at Harrigan's Theatre.

Hoyt's new piece, A Milk White Flag, was produced in Wilkesboro, Pa., on Saturday night. It is said to contain a good deal of blunt satire, but the fun, which revolves about a corpse that is supposed to be in a room adjacent to the scene of action, is pronounced to be shockingly bad taste.

C. Garvin Gilmaire, of Philadelphia, writes: "I wish to correct the statement in last week's Mirror that Lulu Glaser is a pupil of mine. It is an error. Miss Glaser is a personal friend of mine and she was a guest at Congress Hall, Cape May, last Summer where she took an active part in the testimonial tendered to me at the close of my Summer stock company season."

Robert Gran writes to The Mirror: Your issue of last week has the assertion, And now Robert Gran is to take a benefit? Will you allow me to deny such a terrible accusation? Say that I have skipped the town, en bezeld, absconded, or anything like that but please don't say that I am going to take a benefit. I am not quite so bad as that."

Agnes Proctor has withdrawn from her position as leading lady with Lillian Lewis.

The funeral of William Kreling, the late manager of the Tivoli, in San Francisco, last week Monday, was an impressive ceremonial. The masonic form recited, and a great crowd of friends of the deceased gathered at First Brith Hall, where the services were held. The remains were placed in the Tivoli Sunday morning, and were there viewed by thousands. The Harmonic Society sang, and the floral tokens filled three express wagons. The body was placed in a vault to await the opening of the will of the deceased, who had expressed a wish that his remains should be cremated.

"King" Kelly, the baseball player, has joined Mark Murphy's O'Dowd's Singers.

ANOTHER SOUND OF APPLAUSE.

"Simple's Perfection."

Detroit Times.

The Christmas Number of The Dramatic Mirror unquestionably ranks among the most attractive of the holiday publications. The literary contributions embrace an interesting variety of subjects by standard writers in the dramatic field, but the feature of the number is the profusion of superb half-tone portraits of leading actors and actresses of the American stage. Recent improvements in magazine illustration enable the publisher to reproduce pictures that are equal to the finest tinted photographs, and The Mirror's representations in this Christmas Number are simply perfection. They are exhibits of art in the highest degree. Especially is this so in the case of eight pictures showing "Photographers' Ideals of Beauty." The whole number is an elegant production and a tribute to the skill and good taste of Harrison Grey Fiske, the editor.

Decided Literary Merit.

Detroit Journal.

The publisher of The Dramatic Mirror fairly outdoes himself in the Christmas Number of his journal, just issued. It comprises twelve pages artistically printed on book paper, handsomely illustrated. Excellent likeness of nearly all the prominent theatrical people of the day are shown. Besides being of interest to all members of the profession it possesses decided merit from a purely literary standpoint.

Has Accomplished a Triumph.

Buffalo Enquirer.

The Christmas Number of The Dramatic Mirror is a beautiful magazine. It is fully and daintily illustrated, containing a large number of most attractive portraits and short stories from the pens of some of our best authors. The Mirror has accomplished a triumph in its holiday issue.

Loyal to Its Profession.

Elwyn A. Harrison Chicago Inter-Ocean.

The New York Dramatic Mirror has issued an extremely handsome Christmas Number, full of good matter and excellently executed pictures. This number also commemorates the fifteenth birthday anniversary of the paper that was started as a representative of the respectable side of the theatrical life, and as a solvent to the serious, earnest members of the theatrical profession, and during these years it has been loyal to its original professions. It continues to be ably edited by Harrison Grey Fiske.

Truly Meant for the Stage.

New York Home Journal.

The Christmas Number of The Dramatic Mirror appears once more on the news-stands in a beautifully decorated cover, rich as usual in illustrations and varied in matter; a publication truly meant for the season. The demand for this edition, by the way, bids fair to exceed that of previous years, and unless called for early it may be difficult to procure a copy, in spite of the fact that larger numbers are printed each season. The opening article is an interesting historical sketch by Charles Fulton, "Legends of the Lotos," of which club he is a prominent member.

Excels All Previous Numbers.

Minneapolis News.

The Christmas Number of The Dramatic Mirror for this season excels all previous annual special numbers of this publication. It is replete with sketches of the leading lights of the stage, past and present, with full page portraits and half tone pictures of actors and actresses of note. Even Corbett, the actor-pugilist, is not allowed to escape. In a word, The Christmas Mirror is a history in brief of the stage.

"A Bit of the Old Way."

Deseret News, Salt Lake City.

The Christmas Mirror has it all its own worth; it is not only a treat to the eye, but it is a treat to the heart. It contains a great number of over eighty pages, profusely crowded with pictures of dramatic beauties and scenes with bright and seasonable reading matter. The picture of our old friend Henry Miller in the last place of photographing in the number. An interesting two pages is that given up to "Photographers' Ideals of Beauty." Surveying Lillian Russell, Harrison, of Chicago, under a face of Beauty Adams, Thelma, of San Francisco, and one of Marie Burroughs, and our own Lillian and Johnson are represented by one of their laughing pictures of Lulu Glaser.

Could Not Be Excelled.

New Orleans Item.

The Christmas Number of The Dramatic Mirror eclipses anything in the artistic line ever attempted by the enterprising publisher, Harrison Grey Fiske. It is indeed a beautiful souvenir of the days of good cheer and no doubt will be cheerfully appreciated by critics, artists and the profession in general. The lithograph work, the sketches of the leading actors and actresses could not possibly be excelled.

Now The Mirror Wins.

Franklin Daily Times.

The Dramatic Mirror recently celebrated its fifteenth birthday and is to be congratulated on having by easy stages quite taken the lead among theatrical journals. The Mirror's position has been won by hard work and intelligent effort. It has always maintained proper dignity and has never stooped to petty methods, and so it deserves the profession it so ably represents. Its advance has been normal and steady, and in to-day's chaotic times it is good to know that it was when it printed Vol. I, No. 1, on its first line. The Christmas Number issued this week is notable for general excellence. Actors and actresses have contributed singularly clever sketches, and essays to its pages and artists have beautifully embellished them, and altogether it will prove a particularly engaging publication to those who take either an active or passive interest in the mimic world and its people.

One of the Best Attractive.

Buffalo Express.

The Christmas Mirror is one of the most attractive publications ever issued by Harrison Grey Fiske.

The Mirror Has No Competitor.

Many Evening Journal.

The Christmas edition of The Dramatic Mirror is a literary and artistic treat. The Dramatic Mirror has no competitor, and its holiday issue is second to none. Mr. Greenwell Smith has a charming essay on the first part, while an excellent portrait of Comedian Crane adorns the back cover. Among the special features of the number is the "Legends of the Lotos," and an illustrated article on the Forest Home. Beautiful engravings of men and women who have won fame before the foot-lights embellish the work. Its contributions are mostly written by members of the profession, portraits of all the contributors be as regarded. Harrison Grey Fiske may well be proud of so handsome an issue.

The Reading Material.

Galveston Tex., Opera Glass.

The Dramatic Mirror has issued its usual superb Christmas number. It is a magnificent publication of eighty-four large pages, replete with engravings, sketches, and exquisitely illustrated. Among the names of contributors appear all of the most illustrious actors and actresses. The cover presents a beautiful girl gazing dreamily into a mirror in which is reflected a fragment of stage life. A fine portrait of William H. Crane adorns the last page. There is a bright account of the famous Lotos Club to which so many noted men of the day belong. "The Man Who Laughed," by Milton Noble, "Not Guilty," a dramatic sketch by M. M. Madden Fiske, a vivid story, "Irration Alley," by Tom W. Keene, an illustrated history of the Edwin Forrest Home for Actors, who sketches by himself, and countless other admirable articles and poems. It is, of course, the leading holiday account.

Jan. 1. The DAZZLER (H. Co.; S. A. Leggett, &
Waterbury, Conn. Dec. 26, Westerly, R.

[illegible]

DETROIT'S NEW THEATRE.

Campbell's Empire Theatre was opened last night at Detroit, Mich., with a tie to a Kentucky Girl. The new theatre is erected on the site of what was formerly known as Latimer's Livery Stable, and comprises 15, 17 and 19 Lafayette Avenue. The house is heated by steam and is lighted by both gas and electricity. The seating capacity is 2,000. There are eight boxes, all upholstered in red plush and draped with chenille. The general decorations are in panels and in colors. The stage has fifteen complete scenic settings, supplied by Sosman and Laddis, of Chicago.

Dr. Campbell, who is to manage the new house, has the advantage of extensive experience. In 1869 he built and owned the Jersey City Opera House. In 1870 he built and managed the Grand Central Theatre of Brooklyn. A few years later he leased the Metropolitan Theatre of New York city, and formed Campbell's Circuit, to which he subsequently added the Comique and Globe theatres of New York. In 1882 he began devoting himself entirely to the circus business, and some time after that retired from the amusement business altogether.

BROOKLYN ITEMS.

The Prodigal Daughter will be presented at the Academy during the week of Jan. 1, with the original cast.

On Thursday evening the season of Italian opera will be opened in Brooklyn by the presentation of Donizetti's Lucia di Lammermoor. Mme. Melba, Fräulein Bismarck, Aufreche, Vignas, Manfrobone, Carbone, and Rinaldi will sing, and Signor Mancinelli will be the conductor.

WHERE THE LINE IS DRAWN.

Taggart's Times, Philadelphia.

Magistrate Clement was level-headed enough to discharge Manager Gilmore last week in the suit brought against him by the Children's Protective Society for introducing a child to perform at the Auditorium, it being shown that she appeared without the manager's knowledge. Editor Garrison of the New York Dramatic Mirror was all along fighting the Gilmore case in stage children question, in an editorial last week commending Mr. Gilmore for stopping the performance of the Schaeffer Children. Mr. Fiske is in favor of child labor, but when it comes to dangerous feats or gymnastics, he draws the line and to do so with the Children's Society people.

LETTERS TO THE EDITOR.

A SUGGESTION.

Philadelphia, Dec. 29, 1913.

To the Editor of the Dramatic Mirror:—Why don't you send out the unemployed actors of New York and Chicago? I understand there are a few in New York, or is it possible my metropolitan brothers are too proud to acknowledge their distress? Another question: Does the Actors' Fund get any benefit from these entertainments? Yours truly,

GERALD GRIFFIN (working).

HELP THE DESERVING FIRST.

Philadelphia, Dec. 29, 1913.

To the Editor of the Dramatic Mirror:—Once more it remained for you to place a matter in its just and proper light. I refer to the Ellen Cummins' case.

I need no desire to hurt her case in any way, but had Mr. MacGinley taken the trouble to ascertain the true facts of the case, his efforts at creating sympathy might have been put to better use.

I see in a dramatic paper of this week that a subscription has been started to assist Miss Cummins. This, in itself, is very commendable in its way, and speaks volumes for the impulsive generosity of those in the profession; but it strikes me that if those who are so generous in this instance, and those who are so ready to petition for Miss Cummins' pardon, were to devote even the small sum of fifty cents each to the Actors' Fund for the relief of the many steady, sober and reliable actors and actresses out of engagements in New York who are destitute and in need, their well-meant efforts would be directed in a much more deserving channel.

Charity and kindly actions are always commendable, but they should be devoted to the deserving first. In Miss Cummins' case I might quote Daisy Crockett's adage: "Heaven helps the man who helps himself."

MR. VROOM RESPONDS.

Chicago, Dec. 19, 1913.

To the Editor of the Dramatic Mirror:—Kindly allow me to say, in response to companion letters from Jean M. Williams and Edwin D. Miner concerning me in your columns of Dec. 2, that I repeat that the reason Mr. Miner was not accepted as my manager this season was because through apparent incompetence and positive negligence of duty he did not fulfil the terms of his contract with me.

I declare his statement that he started my scenery, costumes and printing and "allowed" me to sign my own contracts, is absolutely false, and, on the contrary, I challenge him to prove that he had anything to do with the contracts for the same, or that he was in New York when any printing was ordered.

His other duty—that of booking—he owes in his letter to turning over to Jean Williams, whom he recommended as an A-1 box and advance agent. As press agent the absence of the name of the New York papers from June 25 to Sept. 17, and the tardiness of the same valuable organs previous to that period, tell the story that had only a sequel at one week on the road, I being obliged to engage by wire another press man to join me. Mr. Williams, however, made it his excuse that he had no time to do proper press work, as he was so busy attending to the booking. He also stated to me repeatedly that Mr. Miner was incompetent to book a route, and also that certain booking agents, whose names he mentioned, would not give him the benefit of their open time.

There are the reasons I refused to pay Mr. Miner for work he did not do. If Mr. Miner holds from Mr. Williams a bona fide receipt for money received for expenditure during his (Mr. Miner's) absence, Mr. Williams must have shown an enterprising spirit, as I furnished him money in advance for such expenditure, and have his detailed statement and receipt for it.

Mr. Williams' reasons for joining Mr. Miner in trading me are evident, as the circumstances of his leaving my employ will prove. I shall resign my season at an early date under an exceptionally fine management, and shall strive to deserve the generous and kind praise that has been bestowed upon me by the members of a fraternity made up of a new-headed management.

Mr. Miner states among other things that I quarrel with local managers. An excellent proof that this is false exists in the fact that I am to play return engagements at all of the desirable theatres I played this season. Mr. Miner's petty slurs in regard to my personal character I scorn to answer.

Very truly yours,

EDWARD VROOM.

The clever young comedian, James T. Kelly, playing Chape—a sixteen-year old boy—is only forty years old. How old is Jim Devine?

NEW YORK THEATRES.

THEATRE DE L'OPERA
Evenings at 8:15. Matinee Wednesday and Saturday.
Cap. Corcoran, Bury, Bural.
RICES
Surprise Party.
The Up-to-Date Attraction.
The Sparkling Novelty.
HARNET AND FLETCHER'S
Effortless Extravaganza.
More Captivating Than Ever.
1492
20 Souvenir Night, Jan. 2.
New Year's Matinee.

EMPIRE THEATRE
Broadway and Fortieth Street.
Evenings at 8:15. Matinee Wed. and Sat. at 2.
LAST WEEK.
CHARLES FROHMAN'S CO.
The Great Empire Success.
Crowded Houses. Delighted Audiences.
THE COUNTESS OF WIFE
New Year's season now ready.
Tuesday, Jan. 2—SOWING THE WIND.

GRAND OPERA HOUSE
Twenty-third Street and Eighth Avenue.
Evenings at 8. Matinee Wednesday and Saturday at 2.

THE NEW SOUTH
New Year's, Extra Matinee.
Next Sunday—Prof. Cromwell's Lecture.

BROADWAY THEATRE
Evenings at 8. Matinee Saturday at 2.
Mr. T. H. Parker, - Manager
Handsome and Safest Theatre in the World.

THE BOSTONIANS
In De Koven and Smith's successful Opera.
ROBIN HOOD

STANDARD THEATRE
J. M. Hill, - Manager
FOURTH IMMENSE MONTH.
Matinee Wednesday and Saturday.

CHARLEY'S AUNT
Direction of CHARLES FROHMAN.
Evenings at 8:15. Matinee at 2:15.
10th Performance Dec. 31. Souvenir.

CASINO
Broadway and 25th Street.
Evenings at 8:15. Saturday Matinee 2:15.
CABARET and LUNCHEON, Lovers and Managers.

A GLORIOUS ALLIAN RUSSELL
TRIUMPH
Senta & Wanda in
By Charles Alfred Byrne and Louis Harrison. Music by William Fox.
Special matinee New Year's Day.

TATTELL'S
25th Street and 7th Avenue
Popular Matinee New Year's Day.

HAGENBECK'S
TRAINED ANIMALS
Admission, 2 cents. Reserved Seats, 5 cents and 10.
Evenings at 8:30. Matinee Daily at 2:30.
The sensation of the World's Fair.

ANNIE'S THEATRE
Broadway, cor. 25th St.
LAST WEEK OF
MR. HENRY IRVING,
MISS ELLEN TERRY,
and the London Lyceum Theatre Company.
Tuesday and Wednesday night, **NATIE OLD-FIELD** and **THE BELLS**; Dec. 29, **OLIVIA**; 30, **THE MERCHANT OF VENICE**; Matinee, Saturday, **LOUIS XI**; Saturday evening, Dec. 31, last night of **MR. IRVING** and **MISS TERRY**.

LYCEUM THEATRE
4th Avenue and 25th St.
DANIEL FRIDMAN, - Manager
Evenings at 8:15. Matinee Thursday and Saturday at 2:15.

PINERO'S GREATEST COMEDY.
SWEET LAVENDER
EXTRA MATINEE NEW YEAR'S DAY.
A. B. JAMES' THEATRE
Third Avenue, corner 41st Street.
Matinee Monday, Thursday and Saturday.

THE FLAG OF TRUCE
IMPERIAL THEATRE
Broadway and 25th Street.
The fantastic comedy.
OLD-STAR IN DISTRESS
By FRANK DUKE.
THE AMERICAN INDIAN.
GUTHRIE JOHNSON.

NEW YORK THEATRE.
STAR THEATRE
Broadway and 19th Street.
Every evening at 8:15 and Saturday afternoon at 2.
FUN—MUSIC
COMEDY—VAUDEVILLE.
GEORGE TRATCHER'S COMEDIANS
in the new musical comedy.
AFRICA
A REAL CHRISTMAS NOVELTY.
Abounding with whimsical fun.
Seats, 25c., 50c., \$1. \$1.50.

HARRISON'S THEATRE
M. W. HARTLEY, - Manager
Mr. Edward Harrigan in his famous creation of
OLD LAVENDER
All the original music by Dave Graham.
Wednesday—Matinee—Saturday.

14TH STREET THEATRE
Near 6th Ave.
J. W. HARTLEY, - Manager
Every Evening, Wednesday and Saturday Matinee
Walter Sanford's Starling Production.
MRS. JOHN DREW
in
THE ROAD TO RUIN
J. W. HARTLEY, - Manager
Evenings at 8:15. Mat. Wednesday and Saturday at 2.
First production of
A COUNTRY SPORT
With
PETER F. DAILEY.

ROSTER & BAY'S
Thirty-fourth Street, West of Broadway.
Matinee Saturday Only.
SARDOW
BESIEGE BELLWOOD.
VAUDEVILLE SPECIALTIES AND NOVELTIES.
New Features Every Week.
Extra Matinee, New Year's Day.

TONY PASTER'S THEATRE
10th St., between 34 and 35th Avenue.
Matinee, Tuesday and Friday.
Good Reserved Seats, 50 Cents.
Tony Paster's Holiday Show. Miss Valmore, the Great Paris Star; J. W. Kelly, Mr. Arvo and Mrs. Henry Carney, Edwina J. Johnson, The Six Vans, Little Langston, Little Lulu, Conway and Clark, Boden, Magician, Morillo's Trained Dog.

AMERICAN THEATRE
A Charming Love Story.
THE VOYAGE OF SUZETTE
BALLET, PASTORALS, SPECIALTIES.
Extra Matinee, New Year's.

BROOKLYN THEATRES.
AMERICAN THEATRE
Rialto Avenue, near Broadway
Edw. Newman, - Sole Proprietor and Manager.
CHARLES FROHMAN'S COMEDIANS
in
Brown Howard's successful drama,
ARISTOCRACY
Matinee Wednesday and Saturday.

COLUMBIA THEATRE
Washington and Tillary Streets.
Edw. Newman and Co., Proprietors
(Edw. Newman, Daniel Frohman and Al. Hagman)
SATURDAY MATINEE ONLY.
DE WOLF HOPPER
AND HIS HENRY COMPANY IN
Panjandrum
Next Week with New Year's Matinee, ALL-ROCK.

EMPIRE THEATRE
Broadway and Bedford Avenue
Matinee Wednesday and Saturday.
Jardine & Sanford, Props. Walter Sanford, Mgr.
Week, Monday, Dec. 30.
EXTRA MATINEE CHRISTMAS DAY.
Gessie Bonchill in Playmates
Next Week—Special New Year's Matinee.

GRAND OPERA HOUSE
"Popular with the People."
WALLACE McCURCHIE, Lessee and Manager
WEEK OF DEC. 31.
EVANS AND ROY in A PARLOR HITCH
COL. SMITH'S NEW PARK THEATRE
The Leading and the Elite Theatre of Brooklyn.
Cor. W. E. 42d St. W. L. 54th St. - Proprietors
This Week. Matinee Wednesday and Saturday.
MAIE JARSEN, DELMONICO'S AT 6
Next Week—William H. Crane in Brother John.
ADA HUSHELL
Character and Singing and Dancing Sourette.
Address 25 West 25th Street.

M. L. REID
SCENIC ARTIST.
Seaside, Grand Opera House. Brooklyn, "The Norfolk," Broadway and Thirtieth Street.



BARLOW BROS.
MINSTRELS
UNDER THE DIRECTION OF A. L. COLSON
Permanent address
SOMERSET LITHO CO. CHICAGO, ILL.
Western address
CALIFORNIA THEATRE, San Francisco, Cal.

THE NEW YORK
SCHOOL OF ACTING.
NEW YORK. PHILADELPHIA.
Under the direction of a well-known actor and stage manager. Thorough and practical instruction in vocal culture, gesture, posing and stage business. The ONLY SCHOOL OF ACTING having its OWN COMPANIES ON THE ROAD. PUPILS as they ADVANCE, are given POSITIONS in the COMPANIES.
For terms and particulars address,
J. W. HARTLEY, 330 Broadway, President.
or Green's Hotel, Philadelphia, Pa. 61 Grove Street, Brooklyn, N. Y.

TRUNKS
67th Ave. cor. 41st St. N.Y. - CATALOGUE.

TRUNKS
67th Ave. cor. 41st St. N.Y. - CATALOGUE.

TRUNKS
67th Ave. cor. 41st St. N.Y. - CATALOGUE.

TRUNKS
67th Ave. cor. 41st St. N.Y. - CATALOGUE.

TRUNKS
67th Ave. cor. 41st St. N.Y. - CATALOGUE.

TRUNKS
67th Ave. cor. 41st St. N.Y. - CATALOGUE.

TRUNKS
67th Ave. cor. 41st St. N.Y. - CATALOGUE.

TRUNKS
67th Ave. cor. 41st St. N.Y. - CATALOGUE.

TRUNKS
67th Ave. cor. 41st St. N.Y. - CATALOGUE.

TRUNKS
67th Ave. cor. 41st St. N.Y. - CATALOGUE.

TRUNKS
67th Ave. cor. 41st St. N.Y. - CATALOGUE.

TRUNKS
67th Ave. cor. 41st St. N.Y. - CATALOGUE.

TRUNKS
67th Ave. cor. 41st St. N.Y. - CATALOGUE.

TRUNKS
67th Ave. cor. 41st St. N.Y. - CATALOGUE.

TRUNKS
67th Ave. cor. 41st St. N.Y. - CATALOGUE.

TRUNKS
67th Ave. cor. 41st St. N.Y. - CATALOGUE.

TRUNKS
67th Ave. cor. 41st St. N.Y. - CATALOGUE.

TRUNKS
67th Ave. cor. 41st St. N.Y. - CATALOGUE.

TRUNKS
67th Ave. cor. 41st St. N.Y. - CATALOGUE.

TRUNKS
67th Ave. cor. 41st St. N.Y. - CATALOGUE.

ELOCUTION, ACTING, ETC.

STAGE

DANCING

30 West 27th Street.

C. CONSTANTINE.

Dances "Up To Date."

Skirt, Serpentine, Toe, Character, Opera, Song and Dance, French, Quadrille, taught quickly and in a manner to challenge competition.

High Kicking—front and back—the Backward Bend, Side Practice, Toe Practice.

Twenty-one years' experience.

References: Roland Reed, Hoyt and Thomas, Nixon and Zimmerman, William Dalley, and many others of high standing in the profession.

Also from pupils: Helene, Bessie Clayton, Mabel Paige, Hattie Wells, Mabel Clark, Fleurette, Little Lillian, and Little Helene Jewell, the wonder.

MANAGERS, TAKE NOTICE!

Do you want first-class artists in dancing? If so, apply to my

DANCING EXCHANGE.

30 West 27th Street, New York.

I furnish solo, double dances and groupings. Among those open for engagements are—

HELENE.

In repertoire of toe and character solos. THE FINEST AND MOST GRACEFUL.

Terpichorean marvels. Also LA PRINCESSE HELENE JEWELL.

The premiere prodigy in her wonderful toe dances.

My dancers are considered by press and public the finest on the stage: Helene, Bessie Clayton, Mabel Paige, Hattie Wells, Mabel Clark, Fleurette, Little Lillian, Little Helene Jewell, the wonder.

C. CONSTANTINE, 30 W. 27th St., New York.

ERNE COLLYER,

TEACHER OF STAGE DANCING.

46 CLINTON PLACE.

ENGAGEMENTS SECURED FOR ALL MY PUPILS.

Managers supplied with A-No. 1 substitutes.

REFERENCE—The entire profession.

Alfred Ayres.

224 WEST 15TH STREET.

Instruction in elocution and the actor's art.

Alfred Ayres, Adelaide Fitz-Ayres, Miss Warren and many others are numbered among Mr. Ayres' pupils.

Persons whose delivery needs no mending may be taught in a dozen or fifteen lessons all it is really necessary to know in order to acquit themselves confidently in the rehearsing of minor parts. What is commonly called stage business, but is properly called stage deportment, is easily and quickly learned.

People that aim at the very highest rung of the dramatic ladder preferred.

ROSA RAND

TEACHER OF ELOCUTION AND DRAMATIC CULTURE.

Students prepared for the stage, Platform and Social Circle.

STAGE REHEARSALS AT PALMER'S THEATRE.

Conductance—46 West 44th Street.

STAGE DANCING.

MR. GEORGE RUTHER.

The excellent teacher and composer of stage, character, novelty and refined dances. Originality in artistic solo dances, costumes and effects. Prepared by leading artists. Pianist at all lessons. Private and class. Studios 9-11, No. 6 West 11th Street, New York.

LESSONS—FRENCH, SPANISH, ITALIAN.

By the CORTINA METHOD in 20 Lessons.

Special attention given to the theatrical profession.

From the famous JACQUES OF ESPERANZA. Boston, October, 1912.—"There can be little question but that the Cortina Method is one which will give the student a most thorough knowledge of languages in a remarkably short time."

EDWARD M. LAMBERT, 111 W. 22nd St., N. Y.

LAWRENCE SCHOOL

OF ACTING.

100 West 42d Street, New York.

EDWIN GORDON LAWRENCE, Director.

Circulars on application.

MR. FREDERIC ROBINSON

THE DISTINGUISHED ACTOR AND CHARACTERISTIC READER.

Gives instruction in Elocution, and prepares ladies and gentlemen for the stage.

Address 241 West 23d Street, New York.

Texas Summer Circuit.

The Texas Street Car companies have organized above circuit, the season opens May 1, 1914 and closes Oct. 1, 1914.

We want attractions suitable for the Texas Work at Popular Prices. We can guarantee at least eight weeks' work to each company.

Managers of opera companies and others please address undersigned giving terms, etc.

A. KENTZHAFF, Manager.

San Antonio, Texas.

CHAS. L. LIETZ,

Successor to Heimer & Lietz.

THEATRICAL WIG MAKER

Wig, Hair, Paints, Powders, Etc. A large stock always on hand.

120 FOURTH AVENUE.

Between 12th and 13th Streets, New York.

COSTUMES.

M. Herrmann,

Costumer

20 WEST TWENTY-SEVENTH STREET,

Near Broadway.

The Eaves Costume Co., 63 East 12th St.

Near Broadway, New York.

Members of the profession requiring stage costumes will find it an advantage to get estimates from us. All our work is first-class, our terms quite reasonable, and the experience of the undersigned as an actor and costumer for over thirty years enables him to make valuable suggestions to those who are in doubt as to what is the "correct" thing.

Over 4,000 costumes kept constantly on hand for rent and sale.

ALBERT G. EAVES.

President Eaves Costume Co.

H. FALKENBACH

Manufacturer of Silk, Cashmere and Theatrical Hats.

CONICAL AND ALL SPECIAL HATS

MADE TO ORDER

51 Bleecker Street, New York.

DOBLIN

TAILOR

854 Broadway.

Fall and Winter Styles now ready.

Rules for self-measurement sent on application

L. LINDEMANN,

A large assortment of Ladies' Fine Street, Stage and Evening Costumes of all descriptions at very low prices.

109 E. 12th St., bet. Lexington and Park Ave.

P. S.—Special reduction to Professionals.

TOILET ARTICLES.

C. D. NESS'

GREASE PAINT

POWDERS TO MATCH.

CREAM, PASTE, OIL, ETC.

The Grease Paints are made up in the world. Try them. For sale everywhere.

YOUTHFUL TINT MFG. CO.

NEW YORK, N. Y.

FOR SALE BY

Oscar F. Berner, 11 West 18th St.

E. L. Fendler, 100 Broadway.

J. J. Raet, 2 Union Square.

F. Nicklas, 212 Sixth Avenue.

L. Keyser, 69 Ninth Avenue.

Z. T. Benson, 200 Third Avenue.

Phil. Harfield's Sons, 264 Bowery.

William Wilson, 311 Broadway.

S. Rosenstock, 228 Seventh Avenue.

William Wells, Seventh Avenue, cor. 34th St.

Abbey's Theatre Pharmacy, Broadway and 34th Street.

J. C. Martin, 91 Eighth Ave., cor. 23d St.

Jackson's Pharmacy, 227th Ave., cor. 26th St.

Professional Woman's League, 20 West 24th St.

THE HAIR GROWER

is guaranteed to produce a THICK, SOFT AND BEAUTIFUL head of LONG, FLOWING HAIR in 8 to 12 WEEKS. A purely vegetable and positively harmless compound. Endorsed by leading physicians. Two or three packages will do it. Price 50 cents per package, or three for \$1. Sent by mail prepaid. RAILWAY SUPPLY CO., COOPERSTOWN, N. Y.

W. MCARTHY LITTLE, President.

J. H. JONES, Sec. and Treas.

UNION

Transfer and Storage Co.

TELEPHONE CALL, 18th Street, 190.

121 TO 125 E. 22D ST

Baggage Express, Storage, Packing, Furniture Moving.

Please get our estimate.

MOVING OF THEATRICAL COMPANIES A SPECIALTY.

Dramatic Mirror Binder

A handsome binder, gold lettered, holding 50 numbers of THE MIRROR. Subscribers will find it the handiest, most useful method to preserve their copies.

75 cents. By mail 95 cents.

THE DRAMATIC MIRROR.

120 Broadway, New York.

The Giddy Gusher Papers

By MARY H. FISKE.

"The world has that legend with laughter, and much that was not with tears."—Homer's Iliad.

Red cloth binding, gilt lettered; octavo 255 pp.

By mail, post paid, 85 cents.

THE DRAMATIC MIRROR.

120 Broadway, New York.

REVUE D'ART DRAMATIQUE

L. DE VUYRAN, Editor.

A new magazine devoted to the interests of dramatic art, and the leading theatrical publication in Paris.

PUBLISHED BIMONTHLY.

Subscription: 1 year, \$5.00; 6 months, \$3.00; single copies, 50 cents.

Subscriptions and advertisements received by THE MIRROR'S American agent.

THE DRAMATIC MIRROR.

120 Broadway, New York.

PROFESSIONAL CARDS.

Willis Granger

JUVENILE LEADS—DISGUISED.

Late Booth-Barrett, Modjeska, Wainwright, Boston Museum, Money Mad, James and Wainwright, original Captain Thornton in Shenandoah.

FRANK CARLOS GRIFFITH

EUGENE TOMPKINS, MRS. LANGTRY.

MARGARET MATHER,

BOUCAULT, N'CULOUGH,

ETC., ETC.,

Is prepared to negotiate for MANAGEMENT of STAR COMBINATION or THEATRE for this season or next.

Address Mirror.

GEORGE F. HASBROUCK

Owing to the withdrawal of Pitou's ACROSS THE PODOMAC is

AT LIBERTY

To accept engagement as

Business Manager.

Address 771 Monroe Street, Brooklyn, N. Y.

Hyacinthe Ringrose

ATTORNEY AND COUNSELLOR-AT-LAW,

28 School Street, Boston.

THEATRICAL PRACTICE, SUCH AS THE COLLECTION OF SALARIES, INJUNCTIONS, AND ACTIONS FOR DAMAGES A SPECIALTY.

Reference—BROADWAY NATIONAL BANK.

OFFICIAL TOWN OF

MISS

Carrie Turner

THE EDGE OF SOCIETY.

Under the direction of Mr. HARRY GARY MACH.

Managers of first-class theatres having open time (including Christmas week), address H. B. LONSDALE, Manager, care Allbaugh's Grand Opera House, Washington, D. C.

ARTHUR EARLE

LIGHT COMEDY.

VENDETTA CO., 18304.

Address Mirror office.

MISS SADIE CONNOLLY

Is still doing business at the same old stand

located to hear from first-class manager for next season. Permanent address,

140 Second Avenue, New York City.

Mr. Marshall P. Wilder

Permanent address care New York P. O.

Alfred Young

Care American Ac. of Dramatic Arts, 10 W. 24th St.

Alice Hosmer

110 Harrison, Little Tycoon Co. En route.

Annie Mack Berlin

Leading. Joseph Jefferson Co.

Bert Andruss

Leads. With Agnes Herndon.

C. C. Blanchard

Character and Juvenile. Show Across Co.

Cordie Davega

Route to the Flag of Trust Co.

C. T. Dazey

Author of "Old Kentucky," etc. 30 W. 24th St. N. Y.

Atlantic Transport Line

NEW YORK—LONDON.

Manitoba.....Dec. 30

Mobile.....Jan. 6

Massachusetts.....Jan. 13

Mississippi.....Jan. 20

These fine twin-screw steamers have been specially constructed for the London trade. They are fitted with electric lights throughout, and have splendid accommodations for a limited number of first-class passengers.

SALOON AND STATE ROOMS AMIDSHIP.

For freight, passage, and other information apply to the

NEW YORK SHIPPING CO.,

General Agents.

Produce Exchange Building, 4 Broadway, N. Y.

PROFESSIONAL CARDS.

Ellen Vockey

Leads, emotional and juvenile.

Edward E. Kidder

Dramatic Author. 230 E. 18th Street.

Eva Vincent

At liberty after May 1, 1914. 48 W. 24th St., N. Y.

Evelyn Temple

Leads, with Chas. Loder's Co. 18304.

Edward Grace

Dr. Bill (Southern). Address as per route.

Eugene Sweetland

A hit as Dr. Bill, (Southern Co.) per route.

Frederick G. Lewis

Heavy in A Piece of Steel. Address Mirror.

Ernest Bartram

Dr. Bill Company (Southern) 18304.

F. W. Ramme

Property man. At liberty. Address 6014 Ave., N. Y.

Frank A. Connor

At liberty. 33 West 24th Street.

Florence Noble

First Old Women, Character, Boston. 20 W. 12th.

Fanny Denham Rouse

Fritz in Prosperity.

Franklin Garland

"Blake" in "Show Across."

Grace Sherwood

Comedian. At liberty. J. J. Spies.

G. Herbert Leonard

At liberty. Address 10 Gramercy Park.

Harold Grahame

Leading heavy. 1710 Alderbrook road 18304.

Harry Hilton

Big hit with Chas. Loder's Co. En route.

Hettie Bernard Chase

Comedian. At liberty. Boston Harbor, Mass.

John H. Keefe

His "190" Palmer's Theatre.

J. K. Adams

Rufus Brady, Little Tycoon Co. En route.

James F. Macdonald

Actor-Singer. Verona-Jarboan Co. 18304.

Jno. J. Kennedy

Comedian. At liberty. 190 N. 7th St., Philadelphia.

J. Felter Myers

Treasurer or Advance Agent. Address Mirror.

Jack Hirsh

Permanent address. Hoffman House, New York.

Lottie Hyde

As Della Temple—Little Tycoon Co.

Lea Van Dyck

Violet, Little Tycoon Co.

Lizzie Morgan

Show Across to Broadway—Capt. Burns, U. S. A.

Little Lillian

A Piece of Steel Co.

Marion Gray

Seaside. Blarney Comedian. Address Mirror.

Miss Hope Ross

PROFESSIONAL CARDS.

PROFESSIONAL CARDS.

ADELE LE CLAIRE

Address Mirror.

CHAS. H. DREW

OPERATIC COMEDIAN. AT LIBERTY.

Address this office.

WM. WOLFF

COMEDIAN. BAKER OPERA COMPANY.

Permanent address, 1537 Madison Avenue, or this office.

RAYNORE BRISCOE

INGENUE.

AT LIBERTY.

SOPRANO.

Address, 45 West 5th Street, New York.

Madeleine Shirley

PRINCESS NICOTINE CO., CASINO, N. Y.

LANSING ROWANThe work of Lansing Rowan as Mrs. Horton was exceedingly good.—*Albany Evening Journal*.
Handsomely dressed Rowan as the ex-queen of the ballet, utilized her superb figure and vivacity in a way that delighted the audience. She is truly a beautiful woman.—*Buffalo Evening News*.MRS. HORTON IN DR. BILL—EASTERN.
Season 1914-15.**GILES SHINE**

As the OTHER WOMAN in Stuart Robson's revival of The Comedy of Errors.

LAVINIA SHANNON

As JULIE KENTON in the Power of the Press.

Permanent address, 102 Fourth Street, S. E., Washington, D. C.

CORA VAN TASSEL

Starting in Her Own Plays Under Her Own Management.

Address as per route, or Mirror.

Dorothy Daffron

SERPENTINE DANCER.

AT LIBERTY.

Address W. H. CHISHOLM, Manager, care Mirror.

William Courtleigh

FRANK LAYSON, IN OLD KENTUCKY.

ACADEMY OF MUSIC.

MR. FREDERIC ROBINSON
At Liberty.

Address 341 West 23d Street, New York.

Bessie Bonehill
PLAYMATES

Under the management of PAUL BLUM.

Columbus Theatre, Harlem, Dec. 18.

Edward ElsnerFAUST, ROMEO, AND DE MAUIRAT,
With LEWIS MORRISON.**Fanny Gillette**

AT LIBERTY.

Address 77 West 67th Street, New York.

BURT HAVERLY AND LAURA BIGGAR

AT LIBERTY.

Address London, Mass., or agents.

The Success of Ed.
THOS. E. SHEA
The Success of Ed.**SHEA**

PROFESSIONAL CARDS.

PROFESSIONAL CARDS.

MISS MABEL AMBER

DISENGAGED.

Address SIMMONDS AND BROWN, or 31 West 6th Street, New York.

Lottie Mortimer

Flirt—A Trip to Chinatown.

SEASON 1893-94.

Address Robert and Ebert, 1

SYDNEY BOOTH

ABROAD.

Sole owner of Adolphe Belot's dramas,
La Femme de Fer and Eléne.Address care F. E. McKay, THE MIRROR
or cable Boothschol, Edlow, London.**CARLOTTA**

AT LIBERTY.

Address 20 West 41st Street, New York.

MONA MORA

LEADING JUVENILES or INGÈNES.

Address Mirror.

Little Annie Laughlin

(The California Rosebud)

The Most Intelligent Child Actress on the stage now playing "Eva," with Peter Jackson.

AT LIBERTY FOR NEXT SEASON.

Under the exclusive management of the

PACKARD DRAMATIC AND MUSICAL AGENCY.

6 West 28th Street.

Bert Coote | Julie KingsleyLIGHT ECCESTRIC COMEDY AND
COMIC OPERA.

COMEDIESSE and DANCER.

Address 82 College Place, Chicago.

SELMA HERMAN

ELSA BAROCKY "Debut Dancer"

Season 1914-15.

KATHRINE CLEMMONS

STARRING IN

A Lady of Venice

Permanent address, Hoffman House, New York.

ESTELLE MORTIMER

Address care DRAMATIC MIRROR.

HENRY PIERSON

LEADING HEAVY.

CARE ASKED TO BE

JULIA LEE

Engaged for FRANK DANIELS' CO.

Address Mirror.

Fannie Batchelder

HARRIGAN'S THEATRE.

GEORGE W. PARSONS

LEOPOLD FIVE JULIEN.

Address ROBERTS AND EBERT.

GLORIA.

POWELL

THE MAGICIAN.

THE WORLD'S GREATEST WONDER WORKER.

Under direction of JACK CURRY.

HARRY DE CLARE, MANAGER.

R. A. MYERS, BUSINESS MANAGER.

MART E. HEISEY

MAJOR BURLINGH.

With Charles Frohman's
The Girl I Left Behind Me.

Address care Roberts and Ebert, 1127 Broadway.

PROFESSIONAL CARDS.

PROFESSIONAL CARDS.

PROFESSIONAL CARDS.

PROFESSIONAL CARDS.

EDWARD VROOM

In the dual roles of
RUY BLAS and CÉSAR.
Supported by an
UNEXCELLED COMPANY.
In his own version of HUGO'S MASTERPIECE,
RUY BLAS.

Address: CLARENCE K. PATTEN, American Theatrical Exchange, 119 Broadway, New York City.

A
COMPLETE
PRODUCTION.
—
COSTUMES
HISTORICALLY
CORRECT.

J. ALDRICH LIBBEY

Popularizer of "AFTER THE BALL."
—TREMENDOUS HIT—
"I LOVE YOU IN SPITE OF ALL."—Harris.
"KISS THE CLOUDS AWAY."—Wynford
"THE SHIP I LOVE."—Felix McGinnis
"THE SWEETEST MELODY."—Libbey.
As sung with great success in HALLEN AND HART'S IDEA CO.

MISS CLARA THROPP

CARE THIS OFFICE.

HARRY CORSON

CLARKE

AT LIBERTY.

Address: MIRROR.

MISS NINA FARRINGTON,

Engaged for VOYAGE OF SUZETTE.

DEC 23.

Address: Mirror.

Lydia Yeamans-Titus

F. J. TITUS, Business Manager.

Low's Exchange, 949 Broadway.

WILLIAM FURST

Empire Theatre, New York.

ARTHUR G. THOMAS

MANAGER NEIL BURGESS' COUNTY FAIR CO.

1267 BROADWAY.

Louise Allen & WIN PERKINS

Address care the "BURGLAR."

Care of THE MIRROR.

ANNA BELMONT

JOHN IS BORN JOHN.

Season 1909-10.

Address: 47 Thirteenth Street, Toledo, O.

SADIE MARTINOT

The Voyage of Suzette.

AMERICAN THEATRE—DEC. 22.

GEO. W. DENHAM

COMEDIAN.

DISENGAGED.

Care: Ford and Denham's Billiard Room, Hotel Lawrence, Washington, D. C.

STANDARD QUARTETTE

J. H. CAVANAGH, With
CORYDON C. MILLER, NEIL BURGESS
LOUIS C. MILLER, COUNTY FAIR.
E. S. METCALFE, Address: Mirror.

FRANK COLTMAN

LIGHT COMEDY AND CHARACTER.

AT LIBERTY

Address: Mirror.

E. S. METCALFE

OTIS TUCKER,
With Neil Burgess,
County Fair.
Address: MIRROR.



THE COMEDIAN CORSE PAYTON

AND

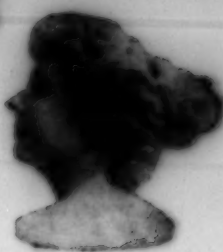
ETTA REED

SUPPORTED BY

A CAPABLE COMPANY.

Address as per route

DAVID J. BARNAGE, Box. 107.

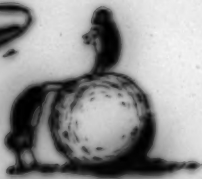


R.
E.
G.
R.
A.
H.
A.
M.

J. H. Reed

Business Manager

"After the Ball"



The
Key
To Your
Patrons'
Safe
Deposit
Vault.

DAVID BELASCO

Address: Mirror.

Isabelle Evesson

Specially engaged for HOODMAN BLIND, Grand Opera House, Boston Nov. 27.
and ROSEDALE en tour.

MARIE HALTON

Address: LOW'S EXCHANGE, 949 BROADWAY.

MISS

AGNES LANE

Clara Morris Company.

Eric Pollock

AT LIBERTY.

RECENTRIC, CHARACTER, LIGHT COMEDY.

60 N. Wells Street, Chicago, Ill., Box 2.

OLIVE MARTIN

EMOTIONAL LEADS

WITH

OLE OLSON.

Jeannette St. Henry

PRIMA DONNA—LATE DE WOLF HOPPER OPERA CO.—AT LIBERTY.

Address: this office.

MR. AND MRS.

W. A. WHITECAR

(LAURA ALMOSNINO.)

WHITE CARTRIDGE FOR REASON (1909-10)

Mary Hampton

LEADS. ARISTOCRACY COMPANY.

J. Frank Sherry

AT LIBERTY.

Address: Mirror.

EDITH POLLOCK

COUNTY FAIR.

Season 1909-10.

EDWARD WEBB

Comic Opera and Comedy.
Engaged leading tenor
Denham Opera Co.

